



# BULLETIN

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THE MVC BULLETIN

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The *Bulletin* of The Mississippi Valley Collection in the John Willard Brister Library at Memphis State University is designed as a vehicle for bibliographical studies and primary source material of value to scholars who specialize in the literature, history, and general culture of the region. It will be used to publicize materials in the Collection but not limited to these. Although regional in orientation, the *Bulletin* will be open to contributions of merit regardless of subject and geographical association. Most issues will be devoted to single topics, but others may contain a variety of short articles. The *Bulletin* will be published occasionally.

Dewey F. Pruett  
Curator, Mississippi Valley Collection  
Editor

MVC BULLETIN  
No. 7 Spring, 1974



Credit: Darrell Boyd

**JESSE HILL FORD:** *An Annotated  
Check List of His Published Works  
and of His Papers*

By Helen White



Memphis State University  
Memphis, Tennessee  
1974

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## Introduction

Now in his forty-sixth year, Jesse Hill Ford is presumably only at mid-passage in a successful career as an author of Southern fiction; a check list of his manuscripts and papers together with his bibliography to date can be only an installment against future productivity. As one result of a mutually advantageous relationship between the author and Memphis State University, founded in his services to the Department of English as lecturer, writer-in-residence, and teacher of creative writing at various times from 1967 to 1971, he has designated the Mississippi Valley Collection of the John Willard Brister Library as the depository for his papers. The present check list is an accounting of everything he has deposited to January, 1974.

Since devoting himself to writing in 1957, Mr. Ford has published some 30 short stories, a play in two versions for television and stage, and three novels. Materials related to all of these works are in the files. As this is written, he has announced the imminent appearance of a fourth novel—an historical novel of West Tennessee for which he has done much of the research in the same Collection to which he contributes. He has also announced the further adaptation of his play to film. The Ford files may, in short, be expected to expand even before this check list can be published. But bibliography need not be only the memorial of finished work and an index to a dead author. It has seemed interesting to make available to qualified scholars and critics this growing archive of a writer-in-progress.

Born December 28, 1928, in Troy, Alabama, Jesse Hill Ford was reared from the age of three in Nashville, where his father was a pharmacist. The author was educated at the Parmer School, the Montgomery Bell Academy, and Vanderbilt University. Anyone who knows anything of the Middle Tennessee ambience of this series of educational institutions will expect to hear that a boy graduated from them, one after the other, was a patriot—if, that is, he was not delivered over to reaction against the prevailing pieties.

When it is added that, at Vanderbilt, Jesse Ford was inducted first into the writing classes and then into the friendship of Donald Davidson; when it is added, further, that Donald Davidson sent Ford on to study writing under Andrew Lytle, who had gone to the University of Florida; then it may be suspected that Ford drank deep enough of the pieties to make any eventual reaction against them a matter of some complexity and a likely source of creative tensions. The late Lillian Smith, as Southern as any of them but with other pieties, once ticked off the Agrarians as “the United Writers of the Confederacy.” Just how united to the cause Jesse Hill Ford was or may still be is a question that students of his work must ask.

Ford worked for something less than three years as a publicist for the American Medical Association in Nashville and Chicago before setting up for a writer. He had married Sarah Ann Davis of Humboldt, Tennessee, whom he met at Vanderbilt. In 1957, they moved their growing family from Chicago to Humboldt, Ford to write and Mrs. Ford to teach. As examination of the notes on Ford's early unpublished manuscripts given below will show, he was from the first drawn to the agrarian Southern scene as the material for fiction. He started an historical novel about an Alabama family, apparently modeled on his own; he started another about "Nickajack," the Negro who briefly aspired to lead the Indians of the area of which Chattanooga is now the chief town. Then he adopted West Tennessee, modeling the Somerton and Sligo County of his fiction on Humboldt and Gibson County.

With only one important deviation, the novel *The Feast of St. Barnabas*, Ford's published stories and novels have dealt with the West Tennessee milieu. He is now frequently quoted as saying that he is committed to produce what he calls a *roman fleuve* about the area. His forthcoming novel, reportedly to be entitled *Elias*, deals with the scene in the mid-nineteenth century and includes the forebears of personages in his fictions with modern settings. The title of his first published novel, *Mountains of Gilead*, refers to Indian mounds near Humboldt. Ford says in that novel that they stand as a monument to "the indestructible resolve of humankind to rise and conquer death even if the means to it had to be one basket of earth at a time." They also seem to symbolize both the depth of his perspective on the scene and his ambition to raise, story by story and novel by novel, a monument of his own.

From the time Ford's short story "The Surest Thing in Show Business" won the *Atlantic* "First" award and appeared in the magazine in 1959, he has been largely identified with the *Atlantic* and with Little, Brown and Company, which has published his books. He was fortunate in his university teachers of writing. In the editors Edward Weeks of the *Atlantic* and Peter H. Davison of the *Atlantic Monthly Press* he also acknowledges supporters and advisors who have been of major importance in the development of his craft.

It is probably correct to say that the critical reception of Ford's work has been more favorable with respect to his short stories than to his novels. A poll of his reviewers and critics at this point in his career would result in the nomination of his volume of collected stories, *Fishes, Birds, and Sons of Men*, as his most distinguished work. However, his second novel, *The Liberation of Lord Byron Jones*, was received as an impressive delivery on the promise of

his first. It has been a popular as well as a critical success, having been adopted by the Book of the Month Club, having sold widely in a paperback edition, and having been used as the basis for a William Wyler movie (Ford collaborating on the scenario). If his third novel, *The Feast of St. Barnabas*, was received somewhat less enthusiastically, that may have been the result of Ford's shifting from his West Tennessee stake to a Florida setting with which he was less at ease. Followers of his work will be interested to see whether, in returning to work his West Tennessee claim more deeply in the forthcoming *Elias*, he has hit his full stride as a novelist.

### Chronology

- 1928 Born Troy, Alabama, December 28
- 1951 Graduated from Vanderbilt University, married to Sarah Ann Davis
- 1955 M. A. in creative writing, University of Florida
- 1955-1957 Employed by Tennessee and American Medical Associations
- 1957 Moved to Humboldt, Tennessee, to write
- 1959 First short story published
- 1961 *Mountains of Gilead* (referred to below as *MG*)
- 1964 *The Conversion of Buster Drumwright* (*CBD*)
- 1965 *The Liberation of Lord Byron Jones* (*LLBJ*)
- 1967 *Fishes, Birds, and Sons of Men* (*FBSM*)
- 1969 *The Feast of St. Barnabas* (*FSB*)



# THE WORKS OF JESSE HILL FORD

## I. Published Works

### A. Novels

1. *Mountains of Gilead: A Novel*. Boston: Little, Brown and Company, 1961. First novel, centering in search for identity, resolution of a long and tortuous love affair between a man and woman of Somerton, Tennessee, in 1950. Flashbacks cover more than a century of family history interwoven with the history of the town. The "Mountains of Gilead," Indian mounds left by the earliest settlers, stand as a monument to "the indestructible resolve of humankind to rise and conquer death even if the means to it had to be one basket of earth at a time." Various characters who figure in the short stories appear; the germ of *The Conversion of Buster Drumwright* is a tale handed down; Lord Byron Jones, the Negro undertaker, has an important secondary role as the novel ends in 1951.
2. *The Liberation of Lord Byron Jones*. Boston: Little, Brown and Company, 1965. A novel of "the situation" in the South of the early 1960's. Lord Byron Jones, Negro undertaker in Somerton, Tennessee, attains humanity and self-respect at the cost of his life; presented in the full context of time and place, through modified interior monologues of numerous characters, white and black. Noteworthy for its structure of intricate balances: tradition and change; age and youth; male and female; black and white. Book-of-the-Month-Club Selection, 1965. Movie version, 1970.
3. *The Feast of Saint Barnabas*. Boston: Little, Brown and Company, 1969. Novel centering in a race riot in Ormund City, Florida, on a Sunday in June, 1966, when the ruined Episcopal priest preaches on St. Barnabas, celebrating "the feast of love." A large number of characters, black and white, are involved in the action; each is presented through modified interior monologue, as in *LLBJ*.

### B. Drama

1. *The Conversion of Buster Drumwright: The Television and Stage Scripts*. Foreword by Donald Davidson. Nashville: Vanderbilt University Press, 1964. Three-act drama of revenge that becomes Christian conversion, with background in the martyrdom of Paul. East

Tennessee setting. The television script (limited to playing time of fifty-seven minutes) is extended in the stage version, and the martyrdom of the would-be avenger is made explicit.

### C. Short Stories

1. "The Surest Thing in Show Business," *The Atlantic Monthly*, CCIII (April, 1959), 96-100. Winner of *Atlantic* "First" Award. Modernized "tall tale" of the handling of reptiles from the point of view of the Texan who is pursuing his doubly hazardous business in East Tennessee. *FBSM*, pp. 45-59.
2. "A Strange Sky," *The Atlantic Monthly*, CCIV (September, 1959), 49-55. Modified version, in miniature, of the love story central to *MG*. The woman who has devoted seventeen years to her selfish lover sees the situation as under "a strange sky." Author's comment: The story was "lifted almost without change from the thesis-novel, 'The Thundering Tide.'" *FBSM*, pp. 3-23.
3. "How the Mountains Are," *The Atlantic Monthly*, CCV (April, 1960), 51-55. Story from the point of view of Negro woman who as nurse to two small boys accompanies wealthy family on vacation in North Carolina mountains. The "mountains" are danger, misunderstanding, prejudice, and selfishness, but also, on her part, love and self-sacrifice. *FBSM*, pp. 61-74.
  - 3a. Reprinted in *Prize Stories 1961: The O. Henry Awards*, ed. Richard Poirier. Garden City, New York: Doubleday & Co., Inc., 1961, pp. 181-190.
4. "Safe at Last," *The Atlantic Monthly*, CCVI (October, 1960), 51-57. East Tennessean who wants to mind his own business encounters prejudices of Somerton. In *FBSM*, "Beyond the Sunset," pp. 99-117.
5. "The Trout," *The Atlantic Monthly*, CCVIII (July, 1961), 47-49. One of several stories of small Tennessee boy, Coy Richman, visiting with his grandparents in Alabama. The eight-year-old, fishing with his grandfather, learns only partially a lesson in restraint, patience, and acceptance of defeat. *FBSM*, pp. 37-44.

6. "Foxy," *The Atlantic Monthly*, CCX (December, 1962), 65-68. Another story of Coy Richman, this time at the age of four, who through adventures with his beloved dog, Foxy, becomes aware of adult cruelty but only dimly aware of death. In *FBSM*, "The Cow," pp. 213-223.
7. "Fishes, Birds, and Sons of Men," *The Atlantic Monthly*, CCXI (April, 1963), 60-63. Humorous story of illiterate dweller in the "river bottoms" who after years of self-indulgence in invalidism takes heart from the wild ducks and asserts himself as a man to the woman who has married him and taken the man's part. *FBSM*, pp. 225-236.
8. "The Cave," *The Atlantic Monthly*, CCXII (December, 1963), 73-78. Coy Richman's awakening to sex and some of the perplexities of good and evil. At thirteen, he accompanies his grandfather and uncle to a hidden cave, in which their Alabama relatives sell whiskey and provide facilities for gambling. A woman who is there with her friend seduces him mentally and emotionally, but not in fact. *FBSM*, pp. 195-211.
9. "The Trial," *The Atlantic Monthly*, CCXIII (April, 1964), 59-62. Excerpt, Book III, Chapter 1, *LLBJ*. Substantially as appears in novel, some passages expanded slightly for identification; about 1 p. cut from end.
10. "Look Down, Look Down," *The Atlantic Monthly*, CCXIII (June, 1964), 76-80. An old woman, narrow in her self-righteousness and "morality," reveals her wilfulness in clinging to her illusions as she remembers her relationships with her too human husband and idealized son. As a workman plants a rose garden of which she has dreamed, she dies. *FBSM*, pp. 165-179.
11. "To the Open Water," *The Atlantic Monthly*, CCXIV (November, 1964), 82-85. A hunting story of the death of a man in love with hunting and death. Concluding story in *FBSM*, pp. 261-272.
  - 11a. Reprinted in *Prize Stories 1966: The O. Henry Awards*, eds. Richard Poirier and William Abrahams. Garden City, New York: Doubleday & Co., Inc., 1966, pp. 225-233.

- 11b. Reprinted in *The Southern Experience in Short Fiction*, eds. Allen F. Stein and Thomas N. Walters. Glenview, Ill.: Scott, Foresman and Company, 1971, pp. 116-122.
12. "The Messenger," *The Atlantic Monthly*, CCXVI (July, 1965), 60-63. Grim but humorous story of the relationships among the members of the French family of Somerton, who after the accident in which Gabe French is left an invalid and his mistress killed, communicate only through Henty, Gabe's Negro servant. Having carried messages of pride, vengeance, and bitterness for years, the paroled murderer is observed to take "downright wilful pride" in helping to tear down the old house after Gabe French's death. *FBSM*, pp. 131-139.
- 12a. Reprinted in *Southern Writing in the Sixties: Fiction*, eds. John William Corrington and Miller Williams. Baton Rouge, La.: Louisiana State University Press, 1966, pp. 79-85.
13. "Monday Morning, Mazatlan," *Shenandoah*, XVIII (Autumn, 1965), 31-41. First person narrator, adrift in Mazatlan, is taken over by forthright American girl.
14. "The Britches Thief," *The Atlantic Monthly*, CCXVI (November, 1965), 87-89. Homemade "justice" dispensed by the family that controls the West Tennessee town of Pinoak. *FBSM*, pp. 155-163.
15. "Bitter Bread," *The Reporter*, XXXIV (February 24, 1966), 44-47. Story of young Negro man whose wife dies in childbirth because of the materialism and red tape in a Somerton Hospital. In *FBSM*, "The Bitter Bread," pp. 25-36.
- 15a. Reprinted in *Prize Stories 1967: The O. Henry Awards*, ed. William Abrahams. Garden City, New York: Doubleday & Co., Inc., 1967, pp. 51-58.
- 15b. Reprinted in *Scenes from American Life: Contemporary Short Fiction*, ed. Joyce Carol Oates. New York: Random House, 1973, pp. 3-10.

16. "Whenever I Left Carver Hill," *Delta Review*, III, No. 1 (Spring, 1966), 38-39, 62-63, 66-68. Author's Note: "The original of this story was in the first draft of my first novel, *Mountains of Gilead*. Going back through *Mountains of Gilead* after it was published I remembered the anecdote in its entirety. In revising the novel I had cut out all but a mention of it. While the novel was still in manuscript I took the original anecdote as the inspiration for my play, *The Conversion of Buster Drumwright*. 'Whenever I Left Carver Hill' is thus the rendition in another genre of a theme which has been a favorite of mine for eight years."
17. "The Bee Tree," *The Atlantic Monthly*, CCXVII (April, 1966), 60-63. West Tennessee countryman steals the government's honey by cutting down a bee tree and wins the favors of a lonely independent widow who admires manhood and individuality. In *FBSM*, "Wild Honey," pp. 87-98.
18. "Duplicate Monday Nights," *Georgia Review*, XX, (Spring, 1966), 45-49. Story of family in Somerton, Tennessee. Son of father who "married beneath himself" follows in path of hard-working mother instead of convivial father.
19. "The Highwayman," *Paris Review*, X (Summer, 1966), 130-139. Undersized East Tennessee man who has never grown up and feels himself more a part of the natural world than the human is victimized by unscrupulous brother-in-law who encourages him to rob at gun-point and deserts him after he has used his gun. *FBSM*, pp. 119-130.
20. "Act of Self-Defense," *The Atlantic Monthly*, CCXIX (April, 1967), 72-76. Argument between two West Tennessee countrymen, formerly friends, over the location of a barn results in violence and death. Told from the point of view of the survivor. *FBSM*, pp. 141-154.
21. "The Savage Sound," *The Atlantic Monthly*, CCXIX (April, 1967), 41-44. Hunting story, from point of view of owner of two whippets, family pets, which of necessity assume their true natures. *FBSM*, pp. 181-193.

22. "Winterkill," *Esquire*, LXVIII (September, 1967), 112-113. Negro man, who at forty-two is aware of advancing age, learns to accept and appreciate the limits of his existence after participating in his brother's violent and nearly fatal intervention in his wife's adulterous affair. Memphis setting. *FBSM*, pp. 237-260.
23. "The Rabbit," *Delta Review*, IV, No. 6 (October, 1967), 30-35, 61. Loneliness, isolation, and self-recognition of middle-aged, middle-class man in Memphis. *FBSM*, pp. 74-86.
24. *Fishes, Birds, and Sons of Men*. Boston: Little, Brown and Company, 1967. Nineteen stories published from 1959-1967. Most appeared first in *The Atlantic Monthly*. Five are "Somerton" stories, and several others have setting in West Tennessee. See annotations above.
25. "Gudliev," *Delta Review*, V. No. 1 (January, 1968), 11-13. Episode from *FSB* from the point of view of the Norwegian sailor who becomes involved in the race riot. See Chap. 6.
26. "The Collector," *The Atlantic Monthly*, CCXXI (February, 1968), 77-80, 85-87. First person account of ruthless but sentimental Chicago business man who collects women and boats and makes his enemies pay.
27. "The Doctor," *The Atlantic*, CCXXIII (January, 1969), 86-88, 90-92. "Excerpted from *The Feast of Saint Barnabas*." See Chap. 20.
28. "Destruction," *Esquire*, LXXII (July, 1969), 96-98, 34 [*sic.*]. Third person story of cynical 4-F in Middle Tennessee who views destruction of wall on his property during Army maneuvering and undergoes a change of heart.
29. "The Debt," *The Atlantic*, CCXXIX (June, 1972), 68-72. Important man and his relatives in small town administer their own kind of justice when threatened by young man who recognizes no laws.

30. "Big Boy," *The Atlantic*, CCXXXIII (January, 1974), 66-70. Simple farmer in Sligo County is persuaded by Oman Hedgepath to allow his son to move to Somerton to play football.

#### D. Verse

1. "First Lovers" and "Hell, I Know," *Transatlantic Review*, No. 4, (Summer, 1960), pp. 37-8. Two poems, both in free verse: the first, two stanzas, 14 lines; the second, two stanzas, 11 lines. "First Lovers": love and parting in a time of innocence; "Hell, I Know": dialect poem on theme of "hell is where we are . . ."

#### E. Articles

1. "Intricate Faulkner Work Symbolizes Destruction," *Nashville Tennessean*, Sept. 30, 1951, sec. C., p. 18. A review of William Faulkner's *Intruder in the Dust*.
2. "A Modest Proposal," *Georgia Review*, XIV (Summer, 1960), 130-132. Satirical proposal for classification of modern American novel by "a wide-awake social psychiatrist (if there is such a thing)."
3. "Three Hints for Successful Revision," *The Writer*, LXXIII (September, 1960), 11-12.
4. "At Home With the Industrial Revolution," *Georgia Review*, XVII (Spring, 1963), 18-22. Satirical assessment of the "pampered gadgets" of a household that fail to save either time or labor.
5. "Son of Henry the Fifth, Part One," *Delta Review*, II, No. 4, (September-October, 1965), 38-39, 78-84. Biographical account of Paul Flowers, appreciation of his personal qualities and of his column, "Greenhouse," in the *Commercial Appeal*.
6. "Whistlin' Dixie: The Southern Governors in Caucus," *The Atlantic Monthly*, CCXVIII (December, 1966), 80-82, 87-90. Account of Southern Governors' Conference at Kentucky Dam Village, Gilbertsville, Kentucky, September, 1966. Editor's note: "This small album of word pictures tells much about the look, the sound, and the works of seventeen Southern governors in conference assembled."

7. "The Sherwood Forest Papers," *Delta Review*, IV, No. 8 (December, 1967), 28-29. Satirical fantasy in the form of an exchange of letters between a sales manager, who uses current formulae, and Robin Hood. Subject: arrows and their uses.
8. "A Southern Notebook," *Delta Review*, V, No. 2 (February, 1968), 48-49. Commentary on folkways among various classes in the South, especially treatment of the automobile and farm machinery; section on the use of the language.
9. "The Mutts of Canterfield," *Delta Review*, V, No. 3 (March, 1968), 44, 46. Account of "the six dogs at Canterfield [Ford's house at Humboldt] plus a visiting birddog" by a man who knows and loves dogs.
10. "Heading West," *Delta Review*, V, No. 4 (April, 1968), 44, 49. Autobiographical account of seventeen-year-old Nashville boy's summer with relatives in "Arizona and Los Angeles, his attempts to be self-supporting, and his return." The visit with his mother's cousins in Somerton, Arizona, provided a name: "Ten years later while wondering what to call my mythical town in Sligo, Tennessee, I would remember Somerton."
11. "Is Somerton Typical?" *Delta Review*, V, No. 5 (May, 1968), 48-49. Recalling an interview with Hugh Downs of the *Today* show, Jesse Hill Ford asserts that "Somerton" in his "mythical Sligo County" is typical; by examination of situations with which he is familiar, he proves it.
12. "The Tribulations of Toshiko," *Delta Review*, V, No. 6 (June, 1968), 16-17. Review of Japanese motion picture *Saga of Postwar Cruelty*; includes discussion of other films directed by Takechi, compares the *Saga* with *The Birth of a Nation*.
13. "Business As Usual," *Delta Review*, V, No. 7 (July, 1968), 43-44. Satirical account of the adventures of a Navy ensign at a Special Weapons Site.
14. "Dixie Deglamourized," *Delta Review*, V, No. 8 (August, 1968), 64-65. British reception of *Fishes, Birds, and Sons of Men* and U. S.



attitudes toward the South shortly after the assassination of Dr. Martin Luther King.

15. "Humboldt's Strawberries," *Delta Review*, V, No. 8 (August, 1968), 28, 30. "Good with cream or water," Humboldt's strawberries have been celebrated by The West Tennessee Strawberry Festival during the first week in May for thirty-one years. Brief history. One of the main events in *MG*.
16. "My Friend George Cukor," *Delta Review*, V, No. 9 (September, 1968), 34-35. Biographical account of the producer-director.
17. "What the Big Game Hunters Forgot," *Delta Review*, VI, No. 8 (October, 1968), 32-35, 50. Big game hunters have forgotten the values of the dog, particularly the mastiff. Historical and personal approach to subject.
18. "Whisky," *Delta Review*, V, No. 10, (October, 1968), 18-21. Humorous, informal discussion of the subject; historical approach.
19. "Slaving in California," *Delta Review*, V, No. 11, (November, 1968), 20. From Pacific Palisades, California, Ford writes about his work with Stirling Silliphant on the script for William Wyler's production of *LLBJ*.
20. "An Open Letter to Sam Toperoff," *Delta Review*, V, No. 12 (December, 1968), 54-55. In praise of Toperoff's *All the Advantages* and an expression of the Ford family's enjoyment of it.
21. "Granddaddy-Papa and the Farm," *Delta Review*, VI, No. 2 (March, 1969), 84. Family history, centering in affectionate memories of Ford's grandfather in Alabama and his late father in Nashville.
22. "Breakfast—New Southern Style," *Delta Review*, VI, No. 3 (April, 1969), 25. Hunt breakfast at the "elegant home of a renowned hostess," in New Orleans.
23. "How to Dress for the Hounds," *Delta Review*, VI, No. 9 (November-December, 1969), 81-82. Humorous account of the author's choices in hunting attire.

## II. Manuscripts of Published Works

### A. Novels

1. *Mountains of Gilead*. Mr. Ford's gift to the Mississippi Valley Collection included manuscripts related to *MG* that fill ten boxes. There is, however, no complete manuscript of the novel. The materials are arranged as consecutively as possible to accord with the 22 chapters in *MG*; and following these are grouped manuscripts of chapters, fragments, etc., that were apparently rejected when the novel was finally shaped for publication. A number of stages in the development of *MG* are represented in part: Mr. Ford's novel, "The Thundering Tide," submitted as his M.A. thesis at the University of Florida in 1955; separate sections of multiple versions, some cast in the form of short stories, some obviously reworked from longer manuscripts; and ribbon and carbon copies of a 740-page typescript from which many parts were excerpted. The manuscripts are listed briefly below.\*
  - a. [Chapter 1.] Fragment, 1 p. typescript and 26 pp. holograph in pencil on both sides of yellow sheets, 21 ½ x 36.
  - b. [Chapter 2.] Four fragments: holograph, 22 pp.; 3 typescripts, 17 pp., 15 pp., and 34 pp.; in four versions.
  - c. [Chapter 4.] Two fragments: holograph, 54 pp.; typescript, 47 pp.; in two versions.
  - d. [Chapter 5.] Two fragments: typescripts, 9 pp. and 21 pp., 21 ½ x 36.
  - e. [Chapter 6.] Three fragments: typescript, 5 pp.; holograph and typescript, 25 pp., yellow sheets, 21 ½ x 36; typescript, 11 pp., 21 ½ x 36; three versions.
  - f. [Chapter 7.] Fragment: typescript, 7 pp., and holograph, 13 pp.
  - g. [Chapters 8-15], "The Wedding." Two versions: typescript, 147 pp., heavily corrected, holograph insertions, carbons, fragments; typescript and holograph, 71 pp., paper of various sizes.
  - h. [Chapters 1-15.] Discontinuous fragments. Typescript, 131 pp., 21 ½ x 34. Early version, 1954. Main characters Denny Bell and Patsy Jo.

\*In the description of MSS measurements are given in centimeters. Pages for which measurements are not given are of standard size, 21 ½ x 28 cm., double spaced unless otherwise indicated.

a sudden vision of the heavenly advent flashing <sup>past</sup> ~~wasore~~  
their glazing eyes. The Reverend Brother Meeks took his  
fifteenth wife in Somerton, a Miss Polly America French,  
and prospered mightily. But a mere three days short of  
the seventh hour of the seventh day of August, 1843,  
when he had predicted the Second Coming, the Reverend  
Bartholomew L. Meeks struck out on a fast horse for  
Arkansas, alone. He left Polly America to weep <sup>for</sup> ~~and~~ a  
year before she re-married. He left the camp meeting  
ground to be plowed up and ~~sown~~. He left all, except the  
<sup>W</sup> ~~ignomy~~ he had visited upon the French family and the  
name he had given the Indian Mountains, to be forgotten.

"Mounds?" the farmer says a hundred years later,  
peering suspiciously at the stranger. And then: "You  
must mean the Mountains of Gilead. You come all that way  
just to see them? "Well," reluctantly now, "you go  
yonderway into town and turn to your right, that's west  
on Seventeenth. Now about two miles out you'll run right  
along aside of them things, a-pooching up out of the  
bottom like old frog warts."

- i. [Chapter 17.] Fragment: typescript, 3 pp., 21 ½ x 36.
- j. [Chapter 18.] Typescript, 22 pp., 21 ½ x 28, and 18 pp., 21 ½ x 36. Emended.
- k. [Chapter 19.] Typescript, 3 pp., 21 ½ x 36. Emended.
- l. [Chapters 20-22.]
  - l(1). [Chapters 20-22.] Typescript, 37 pp., 21 ½ x 36. Heavily emended, some alternative pages.
  - l(2). [Chapters 21-22], "Bojack's Death." Typescript and holograph, 59 pp., paper of various kinds.
- m. Chapters 23-43. Carbon of fair copy, pp. 372-639. Incomplete late version with extended treatment of Gratt Shafer in Korean War. Most of material unused in *MG*, but sections, revised, appear in Chapters 2, 3, and 17.
- n. Chapters 28, 30, 34, 36-37, 49-52. Typescript, pp. 473-740, with numerous discontinuities. Includes end of novel. Heavily cut, revised; parts used at beginning of Chapters 17 and 20.
- o. Fragments. Typescript, 124 pp. Apparently precedes the material listed under m., above.
- p. Seven fragments. Holograph in pencil in alternate lines on ruled paper: 19 pp., 7 pp., 14 pp., 14 pp., 4 pp., 21 pp., 47 pp. Parts used, after extensive revision, in Chapters 5, 12, and 16 of *MG*.
- q. Fragments. Carbon copies of typescripts, 19 pp., 46 pp., 34 pp., 4 pp., discontinuous. First person account from point of view of Patsy Jo. Late in development of *MG*.
- r. Fragments. Typescript and carbon copy, 184 pp., discontinuous. One of the later versions; Denny Bell has not yet become Gratt Shafer.
- s. ["The Thundering Tide."] Carbon of typescript, pp 3-276, on unruled notebook paper for three-ring binder. Incomplete. A very early version of *MG*.
- t. "Adelicia McCutcheon." Fragment, holograph and typescript, 7 pp. and 6 pp. Unused in *MG*.

## 2. *The Liberation of Lord Byron Jones*

- a. Signature proofs for 1st printing of *The Liberation of Lord Byron Jones*, prepages through 364, minor corrections, initialed JHF.

- b. Typed title page, 8½ x 14. Title, "Death, Wheat, and Thorns," crossed out; holograph, *The Liberation of Lord Byron Jones*, substituted; Box 33, Humboldt, Tennessee (typed); (holograph) novel, Boston: Atlantic-Little, Brown, Second List, 1965 (October).
- c. [Book I, Chapter 1], "Oman Hedgepath." Typescript, 9 pp., numbered 1-7, and 35 unnumbered pp. Author's additions, changes, insertions in black ink and pencil.
  - c(1). "Oman Hedgepath." Typed page, changes in black ink and pencil. Version of opening chapter.
- d. [Book 1, Chapter 2], "Mosby." Typescript, 3 pp., 21½ x 36, numbered in pencil; changes and deletions typed and in pencil. Memphis and flashback section.
  - d(1). "Mosby." Typescript, 21½ x 36, numbered left 22-29, right 1-7; changes in black ink and pencil. Version.
  - d(2). "Mosby." Typescript, numbered ink 10-15; changes in black ink, attached sections Scotch tape. Version of Book I, Chapter 2, rearranged, distributed, in published novel.
  - d(3). "William and I." Typescript, 10 pp., 21½ x 36; changes in black ink and pencil. Early version: different names, description of train ride, highly satirical view of student, omits scene in grocery.
- e. [Book I, Chapter 3], "Steve Mundine." Typescript, 6 pp., 21½ x 36, partially numbered; corrections in black ink, pencil, numerous attachments with Scotch tape. Version close in first part—ending changes.
- f. [Book I, Chapter 4], "Nella." Typescript, 21½ x 36. Beginning, unused except for few details.
- g. [Book I, Chapter 5], "T.K. Morehouse." Typescript, 21½ x 36, numbered black ink, left 30-32, right 1-3; corrections in black ink.
- h. [Book II, Chapter 1], "Lord Byron Jones." 15 pp., typescript, numbered black ink, left 33-47-B; right, 1-15. Version: 4 pp. background account of LBJ and Somerton history omitted in published novel. Author's changes, deletions, black ink.

- h(1). "Lord Byron Jones." Typescript, 23 pp., numbered and re-numbered variously; corrections in black ink, numerous attachments with Scotch tape. Early version: parts used in II, 4, and III, 2.
- i. [Book II, Chapter 2], "Lavorn." Typescript, 4 pp., 21½ x 36, numbered variously in black ink; corrections in black ink. Close version.
  - i(1). "William" ["Mosby"]. Typescript, 10 pp., 21½ x 36, changes in pencil. A version beginning at Mama Lovorn's; details of LBJ's situation, love affair between Emma and Willie Joe Worth; the plight of the Negro in Somerton. Emma is Mrs. Osborn's sister. Benny living in apartment at LBJ's. Parts distributed in other sections of novel including Book IV, Chapter 1.
  - i(2). "Mosby." Typescript, 4 pp., 21½ x 36; corrections in black ink. Early version.
- j. [Book II, Chapter 3], "Oman Hedgepath." Typescript, 2 pp., 21½ x 36, numbered 56-57; corrections in black ink. Close to published version.
- k. [Book II, Chapter 4], "Lord Byron Jones." Typescript, 11 pp., 21½ x 36, numbered 1-11, 73-80 [*sic*]; changes typed in black ink. Close version.
  - k(1). "Lord Byron Jones." Typescript, 17 pp., and discontinuities. Early version of part of novel centering in LBJ, scenes with doctor, Ella [Lavorn], and Emma. Parts redistributed, here and there.
- l. [Book III, Chapter 1], "The Trial." Typescript, 10 pp., numbered 81-90; changes in black ink. Very close version. See I, C, 9.
- m. [Book III, Chapter 2], "T.K. Morehouse." Typescript, 2 pp., 21½ x 36, numbered 91-92; changes in black ink.
- n. [Book III, Chapter 3], "Oman Hedgepath." Typescript, 10 pp., unnumbered; changes in black ink, pencil. Close version.
  - n(1). [Book III, Chapter 3], "Oman Hedgepath." Typescript, 2 pp., numbered 93-93-A; changes in black ink. Version of small part of chapter.

- o. [Book III, Chapter 4], "The Speech." Typescript, 14 pp.; changes typed, in black ink, in pencil, numbered variously. Close version pp. 103-107; 103-112. The rest omitted.
- p. [Book IV, Chapter 1], "Mrs. Osborn." Typescript, 5 pp., numbered 68-72; italics and changes in black ink. See III, C, 19.
- q. [Book IV, Chapter 2], "Lord Byron Jones." Typescript, 7 pp.; changes black ink and pencil. Close version.
  - q(1). "Mosby." Typescript, 2 pp., unnumbered. Revised, used in LBJ chapter.
- r. [Book IV, Chapter 3], "Willie Joe." Typescript, 15 pp., numbered 109-123; changes in black ink and pencil.
- s. [Book IV, Chapter 4], "Mr. Ike." Typescript, 6 pp., numbered 124-129; changes in black ink, attached with Scotch tape. Very close version.
- t. [Book IV, Chapter 3], "Willie Joe." Typescript, 2 pp., numbered 130-131; corrections in black ink.
- u. [Book IV, Chapter 6], "Steve Mundine." Typescript, 5 pp., numbered 132-136; changes in black ink.
- v. [Book IV, Chapter 8], "Willie Joe." Typescript, 7 pp., 21 ½ x 36, numbered 137-143; author's changes in black ink and pencil.
- w. [Book IV, Chapter 9], "L.B. Jones" [*sic*]. Typescript, 6 pp., numbered 144-149; changes in black ink. Very close version.
- x. [Book V, Chapter 1], "Oman." [*sic*]. Typescript, numbered 150-157, author's changes in black ink. Version: 1st 3 pp. omitted in published novel.
- y. [Book V, Chapter 2], "The Funeral." Typescript, 6 pp., 21 ½ x 36, unnumbered; corrections in black ink and pencil. Very close version.
- z. [Book V, Chapter 3], "L.B. Jones" [*sic*]. Typescript, 5 pp., unnumbered; changes in black ink and pencil. Close version.
- aa. [Book V, Chapter 4], "Mosby." Typescript, 6 pp., numbered irregularly; corrections typed and in pencil. Very close version.
  - aa(1). "Mosby." Typescript, 6 pp., numbered in black ink, 144-149. Typed 6-line synopsis top of p. 144; author's note: "This Scene Saved, Pending Benny Ella Motivation." Unused, except for details here and there.

- aa(2). "William." Typescript, 5 pp., 21 ½ x 36, numbered holograph, 1-3, 8; heavy changes in black ink and pencil. William [Mosby] is central. Early version, unused except for details in scattered scenes.
- bb. [Book V, Chapter 5], "Oman" [*sic*]. Typescript, 2 pp., unnumbered; corrections in black ink and pencil.
- cc. [Book V, Chapter 6], "Mama Lavern." Typescript, 2 pp., unnumbered; changes in pencil.
- dd. [Book V, Chapter 7], "The D.A." Typescript, 4 pp., 21 ½ x 36, numbered in black ink; changes in pencil and black ink.
- ee. [Book VI, Chapter 1], "Oman" [*sic*]. Typescript, 16 pp., unnumbered; heavy changes in black ink, pencil, typed and attached with Scotch tape. Version: sections omitted, changed, augmented.
- ff. [Book VI, Chapter 3], "Willie Joe." Typescript, 9 pp., numbered 1-9; changes in black ink and pencil.
- gg. Background material
  - gg(1) Fragment, holograph, black ink, outside front of standard manila file folder. Outline of sub-plot, Saturday, involving "William DeMoss, the man bent on revenge" [Mosby].
  - gg(2). Fragment, holograph, black ink, white, 8 ½ x 3. List of activities of various characters under heading "Saturday."
  - gg(3). Fragment, holograph, black ink, 8 ½ x 3 ½. Brief sketch of scene between doctor and L.B.J. regarding Emma's pregnancy, under heading "Sunday."
  - gg(4). Fragment, holograph, black ink, 8 ½ x 2. Sketch under heading, "Negro World." Tentative arrangement of chapters crossed out.
  - gg(5). Fragment, typed, marked in black ink, 8 ½ x 3. Outline of action and characters.
- hh. Dramatized Versions
  - hh(1). *The Liberation of Lord Byron Jones*. A Reader's Theatre Production, University of Missouri, Columbia, Missouri. Ditto copy, pp. 1-74; title in pencil, deletions marked in ink and pencil, a few changes in black ink. Continuous script; ends as novel does.



- hh(2). *The Liberation of Lord Byron Jones*, Act II. Duplicated copy. Original script of a stageplay from which Stirling Silliphant worked to adapt the first draft of the screenplay. Title page; dated 13 June, 1966. "*The Liberation of Lord Byron Jones*, Act II. Act II consists of five scenes. The approximate playing time is 42 minutes."
- hh(3). Shooting Script. Title page; "William Wyler's Film *The Liberation of Lord Byron Jones*, A William Wyler-Ronald Lubin Production. Screenplay by Stirling Silliphant and Jesse Hill Ford. A Columbia Pictures Release. Production Number 8933/Revised Final Draft/ May 11, 1969." Between light cardboard covers, title page (above); design showing stylized Emma and black-white male face. Typescript, duplicated, pale green paper, 265 pp., numbered and renumbered variously from p. 2; three perforations left; in three-ring plastic notebook. Various white pages of original typescript inserted. Additions, deletions, comments in blue ink, pencil. Some duplicated pp. on filming; 9 pp. Ford's comments at end, holograph, pencil.
- hh(4). Screenplay. Same front and back cover, title page same. Typescript, 35 pp., pale green, numbered variously, from "Cast of Characters" through Scene 82, "The Auction Tent."
- hh(5). Screenplay. Another orange title page. Typescript, 149 pp. numbered 1-144, with some duplications, deletions; changes marked with blue ink and pencil. Additional author's notes; new scenes, duplicated parts; rewritten scenes, variant ending. All these held in black composition three-ring loose-leaf notebook.

### 3. *The Feast of Saint Barnabas*

- a. Setting copy. Typescript. Front matter: 5 pp., half-title, list of works, title page, copyright; text, pp. 3-475. Marked for printer; editor's queries, author's replies.
- b. Chapter 1 ["The Woodyard"]. Typescript, 15 pp.; title p., 3 pre-pages, and chapter. Close to published version. Fair copy. Changes at end.

**WILLIAM WYLER's Film**



***The Liberation of Lord Byron Jones***

**A WILLIAM WYLER-RONALD LUBIN Production**

**Screenplay by STIRLING SILLIPHANT and JESSE HILL FORD**

**A  COLUMBIA PICTURES RELEASE**

**PRODUCTION # 8933 | REVISED FINAL DRAFT | MAY 11, 1969**

- b(1). Typescript, 11 pp. Author's changes in pencil and black ink; fragments attached by staples.
- b(2). Typescript, 4 pp., yellow sheets, 21 ½ x 36; title page, dedication, quotation from *The Collect*. Clipping of statute, "Justifiable Homicide, Florida Statutes, Laws of Florida, 1965," attached; 8 pp., yellow sheets, 21 ½ x 44. Author's changes in pencil; marked "Final."
- b(3). "Prologue." Typescript, 3 pp., yellow sheets, 21 ½ x 44. In holograph, "Open Papa John's Woodyard."
- c. [Chapter 2], "Watridge." Carbon of typescript, 19 pp. Carbon of fair copy of "2nd final draft."
  - c(1). Typescript, 34 pp., yellow sheets, 21 ½ x 44; heavy corrections in black ink, unnumbered. Author's notations, "Second final draft." Marked "Chapter 3."
  - c(2). Typescript, 18 pp., 21 ½ x 36; heavy changes in blue ink. Marked "Chapter 3."
  - c(3). Chapter 2, "Blitch." Typescript, pp 12-24. Early draft.
  - c(4). "Watridge." Typescript, 7 pp., yellow sheets, 21 ½ x 44. Markedly different from other copies. Probably first draft.
- d. [Chapter 3], "Father Ned." Typescript, 10 pp., yellow sheets, 21 ½ x 36; changes in pencil. Late version of finished chapter; different beginning; incomplete.
  - d(1). Typescript, 14 pp., numbered and renumbered. Author's corrections in blue ink; marked "Chapter 4." A version.
  - d(2). Typescript, 4 ½ pp., yellow sheets, 21 ½ x 44; corrections in pencil. Marked "Chapter 4." Early version, with 2 discarded beginnings.
- e. [Chapter 4, "The Black and the Green."] Typescript, 6 pp., 21 ½ x 36; corrections in blue ink. Marked "Chapter 7." An early version.
  - e(1). Carbon copy of corrected ms., above.
  - e(2). "Purchase via Ton-Ton." Typescript, 2 pp., 21 ½ x 44. Corrections in pencil. First draft.
- f. [Chapter 5, "The Policeman."] Typescript, 13 pp. In capitals at top, "From *The Feast of Saint Barnabas*, a novel to be published in the spring by Atlantic-Little, Brown." Close version; some material added later to beginning and end.

- f(1). "The Policeman." Typescript, 5½ pp., unnumbered, 2 white, 4 yellow 21½ x 36; changes in black and blue ink. Early version.
- g. [Chapter 6, "Gudliev." ] 10 pp., 3 yellow sheets, 21½ x 26, 7 white, marked "Chapter 5." See I, C, 25.
  - g(1). Typescript, 8 pp., marked "Chapter 5." Heavy corrections in blue ink. Early version.
- h. [Chapter 7], "Leroy." Typescript, 9½ pp., 21½ x 36, 1st 4, yellow. Close version.
  - h(1). "Leroy." Holograph, black ink; 3 pp., yellow sheets, 21½ x 44. Early draft.
  - h(2). "Leroy." Typescript, 11 pp., yellow sheets, 21½ x 35; corrections in blue ink. First draft of material in Gyp and Leroy chapters.
- i. [Chapter 8, "Cutler." ] Typescript, 21 pp., 17 white, 21½ x 28; 4 yellow, 21½ x 36. Marked "Chapter 9, The Hunter." Corrections in black ink. Close version; 7 pp. omitted in published version.
  - i(1). Typescript, 8 pp., yellow sheets, 21½ x 44; numbered in pencil, many changes in pencil. An early draft.
  - i(2). "Cutler." 10 miscellaneous pages. Marked "Chapter 9."
- j. [Chapter 9], "Leroy." Typescript, 10 pp., white and yellow; 21½ x 36. Heavy corrections in black ink, attachments. Late version.
  - j(1). "Leroy." Typescript, 9 pp., 21½ x 36; corrections in blue ink. Early version.
- k. Chapter 10, "Cynthia," in black ink. Typescript, 21 pp., 18 white 21½ x 28; 3 yellow, 21½ x 36. Changes in ink and pencil. Very close version.
- l. Chapter 11, "Purchase." Typescript, 19 pp.; numerous changes in blue ink and pencil. Very close version.
- m. [Chapter 12], "The Policeman." Carbon of typescript. Fair copy.
  - m(1). "The Policeman." Typescript, 5 pp., yellow sheets, 21½ x 36. Changes in black ink. Rough draft of ms. above.
- n. [Chapter 13], "Poor Boston." Typescript, 10 pp., yellow sheets, 21½ x 36; changes in blue ink and pencil, corrections attached with staples. Marked "Chapter 12." Close version.

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## CHAPTER 10.

30 Sy/van

PURCHASE

chap heard

24 Sy/van Stickup

14 Scotch cops

11 1/2 Scotch  
15  
x 25

The church fans, like the wings of so many, of many-many butterflies. The fans were stirring all about Purchase Walker like an uneasiness in the unforgiving heat.

Comes the time, the signal from the little priest, Father Ned, for kneeling. Purchase kneels beside Ton-Ton. She is fanning him with one of the ceaseless cardboard fans. He feels the press of her teat against his elbow; he, Purchase, ponders the deep faith that is the whole of the reason he, Purchase, natural son of Big Cuba, brings her, his Ton-Ton, brings her here these Sundays and many Sundays past for some months now. And now are come, now come the brutal months when it would be easier on (and much nicer for) everyone to remain home in the comfort and the coolness but instead here they—we sit like so many eggs in the chicken incubator, he thinks.

She  
When she kneels Ton-Ton holds her sweet body very slender and very erect, earnestly following the responses, reading and always earnestly reading the prayerbook and having him, Purchase,

Gul  
50

- n(1). "Boston." Typescript, 2½ pp., yellow sheets, 21½ x 36, numbered 37-39; changes in blue ink. Hospital scene.
- o. [Chapter 14, "Cutler."] Carbon of typescript, 20 pp., 21½ x 36; few corrections. As published.
  - o(1). Carbon, same.
  - o(2). "Cutler." Typescript, 9 pp, yellow sheets, 21½ x 35. Heavy changes in pencil. Rough draft of ms. above.
- p. [Chapter 15, "Cousin Alabam."] Carbon of typescript, 20 pp. As published.
  - p(1). Typescript, 9 pp., yellow sheets, 21½ x 44. Early draft of ms. above.
  - p(2). Typescript, 3 pp., yellow sheets, 21½ x 44; marked in black ink, "Consider flashback opening." Background of Cousin Alabam. Probably first draft.
- q. [Chapter 16, "Cynthia."] Carbon of typescript, 7 pp. Not exactly as stands. Last p. missing.
  - q(1). Carbon same.
  - q(2). Another carbon, 8 pp.
  - q(3). Typescript, 3 pp., yellow sheets, 21½ x 44; corrections in blue ink. Early draft.
- r. [Chapter 17], "Purchase." Typescript, 5 pp., yellow sheets, 21½ x 35, unnumbered. Changes in pencil. Marked "Chapter 15, Ton-Ton." Early version.
  - r(1). "The Delivery." Typescript, 11 pp., yellow sheets, 21½ x 35, unnumbered; corrections in blue ink. Marked "Chapter 2."
  - r(2). Typescript, numbered 119-132, missing 121-123; corrections in blue, with additional discarded pages. Discarded version. Not any of these finished versions of chapters 17 and 18.
- s. [Chapter 18], "Cynthia." Typescript, 3 pp., yellow sheets, 21½ x 35; corrections in black ink, last ¾ page holograph. Early version.
- t. [Chapter 19], "Gyp." Typescript, ¾ pp., yellow sheets, 21½ x 35; corrections in blue ink. Close version.
- u. Chapter 20, "The Doctor." Carbon of typescript, 30 pp., fair copy of yellow ms. See I, C, 27.

- u(1). Another carbon, same, with 6½ pp. discards.
- u(2). Chapter 20, "The Doctor." Typescript, 14 pp., yellow sheets, 21½ x 35; numbered in black ink, corrections in blue ink. Draft.
- u(3). "The Doctor." Holograph, blue ink, 8 pp., yellow sheets, 21½ x 35, unnumbered. Preliminary sketch giving background.
- v. Chapter 21, "The Consul." Typescript, 36 pp., renumbered from 364 for Chapter 21; heavily corrected, attachments, etc. Close version.
  - v(1). "The Consul." Typescript, 20 pp., yellow sheets, 21½ x 35, unnumbered; heavy changes, and sections attached. First draft.
- w. [Chapter 22, "Cousin Alabam."] Typescript, numbered 424-442; revised copy with changes, further revisions. Chapter as stands, to p. 431, and from 441.
  - w(1). Chapter 25, "Alabam Webster." Typescript, 8 pp., yellow sheets, 21½ x 35, unnumbered. Corrections in red ink, pencil, attachments. Early draft.
  - w(2). Discards of above, 25 pp.
- x. [Chapter 23], "The Publisher." Typescript, 7 pp., renumbered; corrections in pencil and black ink. Marked "Chapter 27."
  - x(1). "The Publisher." Typescript, 4 pp., yellow sheets, 21½ x 35, unnumbered; changes in black ink. Early draft.
- y. [Chapter 24], "Gudliev." Typescript, 7 pp., 3 pp. missing. A revised version.
  - y(1). "Gudliev." Typescript, 4 pp., yellow sheets, 21½ x 35; corrections in pencil. Early draft.
- z. [Chapter 25], "Gyp." Typescript, 3 pp., changes in black ink. As stands; last paragraph omitted.
  - z(1). "Gyp." Typescript, 1 p., yellow sheet, 21½ x 35, corrections in black ink. Draft of ms. above.
  - z(2). "Gyp." Typescript, 3 pp., yellow sheets, 21½ x 35, marked "Chapter 25." Changes in pencil. Early draft.

- aa. [Chapter 26, "Cousin Alabam."] Typescript, 20 pp.; as stands, with minor changes.
  - aa(1). "Alabam Webster." Typescript, 14 pp., yellow sheets, 21½ x 35, unnumbered; changes in black ink. Late revision.
  - aa(2). Typed and holograph, 8 pp., yellow sheets, 21½ x 44. Pages numbered in pencil; heavy changes and holograph sections in pencil. Resumé of action before beginning of chapter. Title, "Cousin Alabam Meets Purchase Walker."
- bb. [Chapter 27], "Leroy." Typescript, 4 pp., 21½ x 36, unnumbered; Marked "Chapter 18." Late draft.
  - bb(1). "Leroy." Typescript, 7 pp., heavy changes in black ink. A second draft.
  - bb(2). "Leroy." Typescript, 3 pp., yellow sheets, 21½ x 35, unnumbered. First draft.
- cc. [Chapter 28], "Cutler." Carbon of typescript, 8 pp. As stands, minor additions and deletions.
  - cc(1). Carbon, same.
  - cc(2). "Cutler." Typescript, 4 pp., yellow sheets, 21½ x 35, unnumbered, changes in blue ink. A second draft.
  - cc(3). "Cutler." Typescript, 6 pp. A first draft.
- dd. [Chapter 29], "The Consul." Typescript, 14 pp.; heavy changes, deletions in pencil, attachments.
- ee. [Chapter 30, Son of Consolation.] Typescript, 1 p., yellow sheet, 21½ x 35. Early draft of "Boston" section of chapter.
- ff. [Chapter 31, "The Woodyard."] Typescript, 6½ pp., yellow sheets, 21½ x 35. Early draft.
  - ff(1). "The Woodyard." Typescript, 7 pp., yellow sheets, 21½ x 35; unused section after riot. Early draft.
- gg. Discarded chapters and sections, including ending in which Governor brings about reconciliation; typescript and holograph. 70 pp., mostly yellow sheets, 21½ x 35. Some background material for characters.



- hh. Background material. Typescript and holograph, 68 pp., yellow sheets, 21 ½ x 44. Includes brief notes for scenes, characters, imagery, plot, themes, setting. Notes on the grocery business; maps of setting; plot outlines.
- hh(1). News stories and pictures, editorials, concerning riot in Tampa, Florida, October 15, 1963, and subsequent events. Mounted on yellow sheets, 14 pp., 21 ½ x 44.
- hh(2). Miscellaneous clippings concerning Negro militancy; Ku Klux Klan literature.

## B. Drama

### 1. *The Conversion of Buster Drumwright*

- a. Galley proofs, with corrections; title p., galleys 1-53.
- b. Typescript, pp 1-79. The Television Script, marked for printer; author's deletions and corrections.  
Typescript, pp. 80-204. The Stage Script, marked for printer; author's deletions and corrections.  
Prepages: Proof of title page. Typed page giving specifications.
- c. Typescript, pp. 1-5. Outline: "The Conversion of Buster Drumwright." Acts, I, II, III. A resumé.
- d. Typescript, pp. 1-4, unnumbered. Scene-by-scene breakdown. Typed notation: "Written at CBS Production Center, New York—1959. Ford." Act I, 3 scenes, Act III, 3 scenes [Act II missing].
- e. Typescript, pp. 1-35, 21 ½ x 36. Bearing holograph notation, "Original draft 1959 at Humboldt." Acts I and II. Author's revisions in black ink and pencil; changed parts attached with Scotch tape.
- f. Typescript, pp 18-25. Act I; author's revisions in blue ink.
  - f(1). Typescript 21 ½ x 36, 1 p. and 2 carbons. "Airline to Heaven." Words and music by Jesse Hill Ford. Staff, treble clef, and notes in blue ink. Words typed below. Second verse typed at bottom of page.
- g. Typescript, 11 ¼ pp., 21 ½ x 36. Draft in story form. Heavy revisions in pencil. Setting, Somerton, Tenn. Different story; including incident in which man is caught in hay-baler [see *LLBJ*].

*lightning*  
 like ~~these~~ hands!) I can feel the power coming into ~~my~~ hands will do it! They will!

RANCE. Go along then. Time's gettin' away from us.

You got to git him for us, Ocie!

OCIE. I'll git him. (Takes up the Bible) I'll git him.

MARY. Ocie, come back!

DAN. (He grabs her) Git the little bastard, Ocie!

(Ocie leaves) Trash! That's all I married. No principles,  
 no sense! (Flings her away) No idea of what's right  
 and what's wrong. (She kneels down in dispair.)

MARY. Dan, you got to go stop him. God...God sees!

DAN. For the last time leave God out of this! This  
 ain't none of God's ~~business~~ business! You got that  
 straight? This is Hedgepath fambly business. *God don't enter in it!*

RANCE. Let me talk to her, Dan.

DAN. She just needs the hell beat out of her. Talk  
 won't help. She's just...just a ~~witch~~ *witch* Rance, ~~without~~ *a witch*  
 no common sense. She ain't had no raising, no up-bringing.

- h. "La Conversión de Sangredo." Carbon copy of typescript, 2 pp. and title p. Synopsis, including brief introduction for screen version [Spanish] of play. Adapted to Mexican setting, Mexican characters.
- i. Program: *The Conversion of Buster Drumwright*, Vanderbilt University Theatre. 4 pp.

C. Manuscripts of Published Stories

- 1. *Fishes, Birds, and Sons of Men*. Presentation to MVC, Ford holograph. Setting Copy. Front matter: 7 pp. including blank, copyright, list of books published, half-title page, title page, blank dedication page, epigraph, contents. All typed and marked for printer, with some changes. Collection set from stories as published in magazines, clipped and mounted on white paper. Some editor's and author's changes. Several stories set from typescript, some titles changed, noted below.
  - a. "A Strange Sky"
  - b. "The Bitter Bread"
  - c. "The Trout"
  - d. "The Surest Thing in Show Business"
  - d. "How the Mountains Are"
  - e. "The Rabbit," Xerox copy of typescript, 18 pp., title in holograph, black ink
  - f. "Wild Honey," title in holograph, purple ink, changed from "The Bee Tree"
  - g. "Beyond the Sunset," title in holograph, purple ink, changed from "Safe at Last"
  - h. "The Highwayman," Xerox copy of typescript, 17 pp., title in holograph, blue ink
  - i. "The Messenger"
  - j. "Act of Self-Defense," carbon copy of typescript, 21 pp., title in red pencil
  - k. "The Britches Thief"
  - m. "Look Down, Look Down,"
  - n. "The Savage Sound," Xerox copy of typescript, 18 pp., title in pencil
  - o. "The Cave"

- p. "The Cow," title in blue ink, changed from "Foxy"
  - q. "Fishes, Birds, and Sons of Men"
  - r. "Winterkill," Xerox copy of typescript, 37 pp., title in pencil
  - s. "To the Open Water"
2. "A Strange Sky." Carbon copy of typescript, 23¼ pp. Title page notation: "Bought by *The Atlantic Monthly* to be published in September, 1959." Author's corrections in pencil.
    - 2a. "A Strange Sky." Typescript, 16 pp. Title page with note in red pencil: "*Atlantic* wants back . . ." Author's changes in pencil, extra page of beginning.
    - 2b. ["A Strange Sky."] Untitled typescript, 19 pp., 1 duplicate p. Author's corrections in ink and pencil.
    - 2c. "Patsy Jo, III." Carbon copy of typescript, 8½ pp., unnumbered. Chapter III of longer work.
  3. "The Trout." Typescript, 4 pp., 21½ x 36, unnumbered, and title page. Heavy corrections in blue ink.
  4. "Thundercloud's Partner." Typescript, 14 pp., 21½ x 36. Title page in pencil, changes in blue ink and pencil. Enlarged version of item below. Somerton setting; first-person carnival manager is the narrator; Indian is the snake handler; plot much more complicated than in version below. A version of "The Surest thing in Show Business."
    - 4a. [?"The Surest Thing in Show Business." ] Untitled typescript, 6 pp. First-person account by manager of carnival of an Indian chief and a snake handler at the Strawberry Festival at Somerton.
    - 4b. "Doug." Typescript, 11½ pp., unnumbered, title page, title in pencil. Changes in pencil, ¼ page attached with Scotch tape. Author's note: "Original draft of "The Surest Thing in Show Business".
    - 4c. "The Surest Thing in Show Business," . . . from *The Atlantic Monthly* story . . . 1. The Cast; 2. The Ballad; 3. The scene-by-scene breakdown. Carbon copy of typescript, 7 pp. and title page. Dramatized version in three acts: 1 (1st 2 scenes missing), iii-iv; II, i-vi; III, i-vi.

- 4d. "The Surest Thing in Show Business," . . . from *The Atlantic Monthly* story . . . 1. Cast and Ballad; 2. Outline. Typescript, 1 p., 21 ½ x 36. Outline of three acts, with corrections.
5. "How the Mountains Are." Typescript, 9½ pp., 21 ½ x 36, numbered in blue ink. Heavy corrections in blue ink and pencil. Notation: "If not complete before 23 June, please send typescript to me c/o General Delivery, Cross Creek, Florida. Hold this original then until you hear I've received the typescript. This is my only copy. JHF."
- 5a. "How the Mountains Are." Typescript, 9 pp. 21 ½ x 36, unnumbered, incomplete. (Title, "A Little Small Incident," crossed out in pencil; 2 pp. holograph in pencil on lined paper inserted.) Notation: "Early draft."
- 5b. "How the Mountains Are." Typescript, 3 pp., incomplete. Dramatized version, Act I. Author's additions in black ink.
6. "The Rabbit." Carbon copy of typescript, on flimsies. Typescript, 18 pp. Title in purple ink.
7. "The People's Blacklist." Typescript, 12 pp., unnumbered, 21 ½ x 36; title page in pencil. Numerous changes in pencil. Early draft of "Beyond the Sunset."
8. "The Highwayman." Typescript; title page and p. 1, 21 ½ x 36. Author's changes in black ink; parts attached by Scotch tape. Notation: "Sold to *The Paris Review*."
- 8a. ["The Highwayman."] Untitled typescript, 6 pp. Incomplete early version of "The Highwayman." First person account by lawyer who defends the boy who travels with sister and her husband.
9. "Act of Self-Defense." Typescript, 8 pp., 21 ½ x 36, title page in pencil. Author's changes in pencil.
- 9a. "Act of Self-Defense." Typescript, 11 pp.: 6 pp. 21 ½ x 36; 5 pp. 21 ½ x 28, on flimsies. Last p. missing. Title p. with letter from Louise Desaulniers, Assistant Managing Editor, *Atlantic Monthly*, concerning ms.

10. ["Look Down, Look Down."] Untitled typescript, 3¼ pp., 21½ x 36, 4 pp., 21½ x 28, unnumbered. Author's changes in pencil. Early version.
11. "The Savage Sound." Carbon copy of typescript, on flimsies, 18 pp. Title in red pencil, author's changes in black ink.
  - 11a. "A Strange, Far Distance." Typescript, 6 pp., 21½ x 36. Title page, title in ink, and note to editor expressing doubt about it. Author's note: Draft No. 1. Heavy changes in black ink; editors comments in blue. Discarded p. 2. First draft of "The Savage Sound" above.
12. ["Foxy."] Untitled typescript, incomplete. 12 pp. and 3 fragments; early version of "The Cow," also "Foxy."
13. "Fishes, Birds, and Sons of Men." Typescript, 9 pp. Annotation on title page, black ink: "Original draft sold to *The Atlantic Monthly*, written in Norway in 1961." Numbered, heavily corrected in blue ink, changed parts attached with Scotch tape; 2 alternative pp. typed, 21½ x 36.
14. "Winterkill." Carbon copy of typescript, on flimsies, 37 pp. Title in red pencil.
15. "To the Open Water." Typescript, 9 pp., numbered in black; ½ p. attached by Scotch tape; written on reverse of mimeographed final examination, English 392, 11 March, 1964. Notations, in black ink: "Final draft . . . published in *The Atlantic Monthly*, November 1, 1964."
  - 15a. "A Trip Over the Ice." Typescript, 10 pp. and title p., changes in black ink. Author's annotation on title page, "First Draft". A version of "To the Open Water," ending with rescue of freezing hunter.
16. "The Trial." Story clipped from *Atlantic Monthly*.
17. "Monday Morning, Mazatlan." Xerox copy of story published in *Shenandoah*.

(Begin this page halfway down) → 3

When Mr. Tommy Hassell was eighteen the doctor told him he had a bad heart and advised him to take it easy. Because Mr. Tommy wanted to live as long as any other man he went back home and lay upon the bed and had his food brought to him and stayed two months that way before he found courage to be up again and walk.

When he did get up he walked far down the hill by easy stages and watched the work going on there. Government workers were busy felling trees and rolling up the barbed wire fences. This work had gone on far as the eye could reach, not only along Bear Creek but for miles on either side of the Tennessee River. Mr. Tommy walked back home by easy stages and again lay on the bed.

Autumn came and he lay listening to his heart by day and at night he listened to the fox hounds trailing along the creek bank and circling back up over the ridge. Night after night they ran almost till dawn. Then winter time, summer, spring and autumn again. It frightened him <sup>(Sometimes)</sup> to lift a spoon.

He left his bed, very weak by now and only nineteen, and again walked down the log ~~the~~ road but he could not reach the creek bank <sup>now</sup>. The end of the road <sup>lay</sup> ~~was~~ drowned under the backwater and the lake stretched <sup>Government</sup> <sup>away</sup> before him for miles covering a ~~place~~ <sup>wide valley</sup> where corn fields <sup>(forests)</sup> ~~and~~ tobacco patches and ditches filled with blackberry brambles had stretched <sup>out endlessly</sup> before. Until the doctor told him about his heart Mr. Tommy had run all over the bottoms hunting. He had killed rabbits and quail, waiting for the quail to bunch on the ground before he shot so as to kill all he could with one blast, killing the rabbits with a thrown stick when possible, because times were hard and there was no money in the house to buy shotgun shells. <sup>(Many days)</sup> ~~for some~~ the only meat they had came from what he killed for his older <sup>sisters</sup> ~~brothers~~ had long since married and his older brothers had long ~~ago~~ since gone far away to the north, <sup>(most of them)</sup> into Illinois, seeking jobs.

This left only the old man who had a lame knee and the old lady who was deaf and blind in her right eye and the one son, Mr. Tommy, <sup>already</sup> ~~seemed~~ to be numbered. Before Mr. Tommy was twenty the old man fell through the <sup>backwater</sup> ~~the creek~~ while <sup>shooting</sup> ~~the~~ ducks and was drowned. ~~After his death~~ the old lady lost her mind and ~~very~~ ~~often wandered~~ ~~at large~~ ~~in the~~ ~~woods~~ ~~and~~ ~~was~~ ~~found~~ ~~dead~~ ~~in~~ ~~the~~ ~~spring~~ ~~and~~ ~~died~~ ~~too~~ ~~and~~ ~~was~~ ~~buried~~ ~~beside~~ ~~the~~ ~~old~~ ~~man~~ ~~in~~ ~~the~~ ~~family~~ ~~grave~~ ~~yard~~ <sup>lay</sup> ~~beneath~~ a grove of cedars overlooking the ~~same~~ cove where the old man had

18. "Duplicate Monday Nights." Story clipped from *The Georgia Review*.
19. "The Collector." Carbon of typescript, on flimsies, 8 pp. Title in pencil. Incomplete.

### III. Manuscripts of Unpublished Works

#### A. Novels

1. ["Nickajack: A Romantic Novel."] Typescript, 3 prepages and 35 pp. No title page; epigraph from T.E. Lawrence; dedication to M.W. Dodson. Breaks off in Chapter 4. Changes in pencil. First person account by slave, Nickajack [Nigger Jack] of his adventures with his first master, a pirate, and his sale in Charleston to a man who journeys westward to Tennessee. Author's note provides historical background of Nickajack Expedition from Cumberland Settlement against town of Nickajack near present site of Chattanooga, and legend centering in leader of Indians, Nickajack.
  - 1a. "Nickajack: A Romantic Novel." Typescript, 8 pp. Title page, half-title pages for parts: "The New World," "The Wilderness," "The River," "Jane"; 3 pp. of Chapter I.
  - 1b. "Nickajack." Typescript, 16 pp., 21½ x 36. Fragment.
  - 1c. "Nickajack: A Romantic Novella." Holograph, in pencil; 70 pp., blue-lined tablet, both sides of paper used. A first version of the slave's first person account from an old manuscript described by an anonymous narrator. Breaks off before the end of part 4.
  - 1d. ["Nickajack."] Four holograph fragments, 90 pp. 35 pp., 26 pp., 23 pp., on blue-lined tablet, alternate lines. End of novel included.
  - 1e. "Nickajack." Holograph, in pencil, 3 pages, unnumbered. Outline of novel, in four major parts.



2. "The Sons-in-Law: A Novel," with outline. Outline, typescript 11 pp., with epigraph from Chaucer's *Parlement of Foules*; novel, typescript 67 pp. Novel "intended . . . to be a lively, bitter and essentially comic commentary on the society of a small city." Family relationships, centering in wellborn, wealthy widow and her children of father who commits suicide because of his "failure." Follows lives of children, their marriages, careers, failures. Completed section centers in the mother.
  - 2a. "The Sons-in-Law." 8 typed miscellaneous pages; list of characters, title pages, etc.; outline of novel, typed, single-spaced, 6 pp., white stationery, 16 x 24, as letter dated 11 November, 1960, to Peter Davison, Executive Editor, the Atlantic Monthly Press.
3. "Let Us Honor Our Fathers." Carbon copy of typescript, on flimsies, incomplete. Part IV, "The Loss, pp. 74-126; Part V, "Amy," pp. 137-219; Part VI, "The Wedding," pp. 220-302; Part VII, "War," pp. 303-317; Part VIII, "The Child," pp. 378-496. Last page, "Oslo, Norway, February 11, 1962." Long novel about several generations of the Richman family, of Zebulon County, Alabama. Centers in grandfather and Coy Richman. See "The Trout," "The Cow," "The Cave," above.
4. Miscellaneous typed pages; title pages, epigraph for "The Second Sunday after Trinity"; half-title pages, epigraphs for parts IV-VIII, "The Night that Paddy Murphy Died."

## B. Drama

1. "Revenge." Typescript, 11½ pp. Title page and Xerox and carbon copies of prospectus for TV series on theme of revenge, setting forth general plans and outlining specific plays to be included.
2. "The Day of the Broadcast." Carbon copy of typescript, on flimsies; 79 pp. and title p. Fair copy of ms., below. Another carbon, same.
  - 2a. "The Day of the Broadcast." Typescript, 36 pp., unnumbered, 21½ x 36; title p., marked "first draft, March 30, 1960." Three acts stapled separately. Dramatization of 1st proposal for revenge

play (see Prospectus) above. "Three American G.I.'s, imprisoned in Japan since their capture on Bataan at beginning of World War II, escape their captors at a coal mine near Nagasaki and attempt to contact the Allied Forces. In seeking a truck to use in their flight south they come upon a group of Japanese civilians hiding in a deserted shack. Overcome with hatred, the Americans seek to force from their victims as to the whereabouts of the hidden truck." Third act varies proposal as stated; the soldiers are saved from committing brutal crime as the end of the war is announced. Changes in blue ink.

- 2b. "The Day of the Broadcast." Typescript, 10 pp., and 7 pp., 21 ½ x 36, 10 pp. Discarded versions of Acts I and III above.
3. "Ring out the Thousand." Typescript, 4 pp., unnumbered. Fair copy of ms. below. Carbon on flimsies of ms.
  - 3a. "Ring out the Thousand." Typescript, 2 pp., 21 ½ x 36. Synopsis of 3 acts and author's note about title for dramatization of second proposal in prospectus above. "A young Confederate colonel returns home briefly during the Civil War to find that the girl he was to marry has fallen in love with another man. The colonel urges his rival to join the outfit he, the colonel, commands. They go into battle and the colonel has his opportunity to send the rival into the forefront of the fight and be rid of him, as King David did to Uriah."
4. "The Ransom." Typescript, 5 pp., 21 ½ x 36. Unfinished fantasy set in Heaven after nuclear holocaust. In form of court proceedings presided over by Jehovah.
5. Untitled Typescript, 11 pp., and 2 pp. 21 ½ x 36 recopied section. Unfinished script centering on a wealthy rancher who is in difficulties not only financially but emotionally because of his daughter's objectionable fiancé.
6. Untitled typescript, 12 pp., unnumbered, 21 ½ x 36. Unfinished script of play with Florida setting, involving an aspiring writer, his uninhibited wife, an admiring friend, and stuffy tourist couple.

## C. Stories

1. "The Absolute," by Caplin Williams. Carbon copy of typescript, 10 pp. and title p. Third person. Humorous story of English professor in Southern college, specialist in Shelley, who seeks "the absolute" with various women, most successfully with sexy student from the East.
2. "Change of Heart."\* Carbon copy of typescript, 12 pp. and title page. Fair copy of story below.
  - \*2a. "Change of Heart." Typescript, 6 pp., untitled, unnumbered, 21 ½ x 36; author's changes in pencil. Dissatisfied, philandering married man whose life is dictated by his position in his father's firm is humiliated by woman more cynical than he, returns home resolving to be faithful and become a father. Third person.
  - \*2b. ["Change of Heart".] Untitled typescript, 13 pp. Early version. Philandering husband decides to try to pick up another woman after rebuff.
- \*3. "Rammer Tarpey." Typescript, 16 pp. Third person; economics professor in Florida college, former football star, evades crisis in his unhappy family as he has evaded everything real since his college days.
- \*4. "A Chance Meeting." Typescript. Early story of love affair from third person limited point of view of man who goes from college through long training in Florida during WW2, a brief meeting afterward. Names, Patsy Jo McCutcheon, Denny Bell, used in other stories [MG].
5. "Miles and Centuries." Carbon copy of typescript, on flimsies, 8 pp. and title p. Third person. Centered in released airman who brings news of his friend's death to beautiful wife and mother-in-law. Character named Gratt Shafer [MG]; otherwise apparently not related to novel.
6. "Fulfillment." Early version of part of MG. Holograph, in pencil, on blue lined white paper, 22 pp., unnumbered. Humboldt return address. Third person story of decorator who is laying the carpet in church

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\*This item together with items 3, 4, 7, 8, 8a, and 8b immediately below have been placed in an envelope and labeled "written while a student at the University of Florida" by the author. Each of these is here marked with an asterisk.

before an important wedding in the presence of one early guest. Break in continuity before last 2 pages; concerned with Tom McCutcheon's thoughts about seduction as he listens to ceremony.

- \*7. "The Dragon Lance." Typescript, 26 pp. and title p. Early version of central section of *MG*. Nashville return address. Third person. Story of Tom McCutcheon, his observations, thoughts, memories, as he waits in church to kill his daughter's lover who is marrying a Memphis debutante; the murder; McCutcheon's flight.
- \*8. "Spring Flowers." Typescript, 18 pp., title in blue ink. First person story by Alabama country girl who helps her lover murder and bury under slag a mysterious stranger who suggests Dionysus. Lover, taking on attributes of victim, deserts her.
  - \*8a. "I Won't Forget You Sweetheart." Typescript, 10 pp., unnumbered, first page missing, and title p. An early version of "Spring Flowers." Mythic suggestions lacking. Third person presentation, through country girl; lover is captured.
  - \*8b. "Slag." Typescript, 5 pp., unnumbered; changes in pencil, attachment with Scotch tape. A first version of "Spring Flowers." Third person presentation breaks off when victim is in position for murderer to strike.
- 9. "Frizulla of Snatchpole County." Typescript. 8 pp. and title p., 21 ½ x 30. Numerous changes in blue ink, pencil; sections attached by Scotch tape. Third person presentation between first person flashback beginning and ending. Comic story with mythic suggestions. Account, in heavy dialect, of a mountain belle's initiation by a man with snake.
- 10. "One for the Money." Typescript, 24 pp. and title p. First person account by one of two gangsters who are outsmarted in attempt to take over the liquor business in dry Knoxville, Tennessee.
- 11. "Artists and Patrons." Carbon of typescript, 30 pp. and title p. Fair copy of ms. below.

- 11a. "Artist and Patrons." Typescripts, 13 pp., 21½ x 36; title page in pencil. Numerous changes in pencil. First person shading into third. Two-part story of the effects of art, in this case paintings of clowns, in life of suburban housewife who carries on affair with flyer, and in lives of wealthy plantation-owning Arkansas couple.
12. "I Call on Kilpatrick Murk." Carbon copy of typescript on flimsies, 4 pp., and title page. Satire; first person narrator tells of search for writer who has produced one obscure and "arty" novel after living for years on fellowships and grants; narrator reveals that his object is to announce that another grant is to be awarded.
13. "The Dove Season." Carbon copy of typescript, 7 pp., and title page. Setting, Somerton, Tennessee, third person. Aspiring writer and friend match wits with old landowner who is not eager to have them hunt doves on her land.
14. "Before the Snow." Typescript, 17 pp. and title page. Author's changes in blue ink. Third person. Norwegian hunter humbled by arrogance of wealthy landlord and employer has satisfaction when he takes young American "nahtoe" to hunt elk. 1 p., 21½ x 36—beginning of story and list of Norwegian names.
15. "White Wolfskin: A Christmas Tale." Typescript, 32 pp. Title page, with penciled noted signed "Pete" [Peter Davison, *Atlantic*] advising that because of mixture of fairy-tale folktale elements it be eliminated from the collection [*FBSM*]. Fair copy of above, "White Wolfskin: A Christmas Tale." Carbon on flimsies of above. Fairy-tale, folktale, involving poor Norwegian family and their dog. Thrust out of their village, they are involved, through the miraculous feats of the dog, in the Christianizing of the area.
  - 15a. "White Wolfskin: A Christmas Tale." Typescript, 14 pp., 21½ x 36. Early version.
16. Untitled. Typescript, 4 pp. Fragment of story, Norwegian setting, of artist who paints portraits of children of rich parents.

17. "The Surgeon." Carbon copy of typescript, on flimsies, 20 pp. and title p. Story of Nashville doctor who visits unhappily married woman with whom he had prolonged youthful love affair; "surgery" in question is opportunity of childish woman to express rebellion.
18. "The Riven Fig." Carbon copy of typescript, on flimsies. Original title p. Third person story centered in independent married woman who satisfies longing for love by means of liaison but guarantees her own freedom in doing so.
19. "The Bright and the Blind Alike." Typescript, 8 pp. and title p., numbered 10-A—16. Early version of Mrs. Osborn section, Book IV, Chapter 1 of *LLBJ*. Mosby is "William."
20. "An Only Son." Typescript, 6 pp. Incomplete story of profligate son of Somerton, Tennessee, strawberry farmer, who warns his son that "the well has gone dry" and allows him to be prosecuted for forgery.
21. "Day in Court." Typescript, 4 pp. Unfinished story centering in murder of man who runs a country store.
22. "Dear Charley." Typescript, 3 pp. and title page. Epistolary form. American on coast of Mexico observes peculiar ways of "California Americans."
23. Untitled. Typescript, 4 pp., 21½ x 36. Changes in pencil. Fragment, centering in degenerate son of old family.

#### D. Verse

1. "Lines Found in a Bottle (Orbiting)." Typescript 2 pp. and title p. Free verse, satirical poem in three parts; "science fiction" presentations of man caught in spaceship waiting for "adequate appropriation."
2. "Retirement." Typescript, 1 p., 21½ x 36. Free verse; first person speaker, owner of motel who ponders "what breaks us down."

#### E. Essays

1. "The Kind of Movie I Like." Typescript, 2 pp., 21½ x 36; corrections in blue ink. Humorous essay on movie maker's free treatment of published fiction.

2. "How to Make a Million Dollars Writing." Typescript, 6 pp. and title p. with notes; corrections in pencil. Ironical essay examining the fortunes of writers, especially as their works have fared in the movies. Series of examples: Stephen Crane, Balzac, Tolstoy, Hemingway, Warren.
3. "Are You Doing 100 Percent of the Writing Job?" Typescript, 5 pp. and title p.; changes in blue ink. Author's ideas about teaching "creative writing": advocates attention to practical matters, markets, selling, etc., as well as thorough mastery of art and craft in all kinds of writing, not just "creative."
4. "Tradition and Our Modern Navy." Holograph, pencil on blue-lined white paper, 7 pp. Unfinished essay emphasizing the role of line officers and the continuing importance of the old Navy traditions in distinction from the expanding role of the supply officers.
5. "Gestation, Our Buried Thinking Process." Typescript, 2 pp., 21½ x 36. The importance of the subconscious to the writer.
6. "A Plea for Common Sense." Typescript, 3 pp., corrections in ink. Humorous essay deploring the prohibition of duelling, an aid to good manners.
7. "Three Hints for Successful Revision." Typescript, 3 pp. and title p., 21½ x 36; changes in blue ink. Advises the beginning writer about attention to point of view, emphasis, compression, and the discarding of ideas that prove inferior.
8. "A Tale of Two Letters . . . neither of which I mailed to the Editor." Typescript, 13 pp.; changes in blue ink. Humorous unprintable and sardonic letter by a "rejected author" to the editor of the *Sewanee Review*; 12 pp., a flattering letter from the author who has been encouraged. Carbon copy of above, uncorrected.
9. "A Southerner Explains the South." Typescript, 4 pp., untitled; carbon copy of first part. Unfinished essay to serve as introduction to *Literature of the South and the New Critics*. Exploitation of the South by the North.

10. ["Photography."] Typescript, 4 pp.; changes in pencil. Humorous essay on author's reactions to certain kinds of photography and his own ineptitudes as photographer.
11. ["Notes on Norwegian Politics."] Holograph, in blue ink, yellow, 20½ x 31½, 25 pp., first page missing. Notes made from Norwegian newspapers January, 1961—December, 1961, on world affairs; disarmament, integration in the South, NATO, etc.
12. "Letters of Rejection to Famous Authors." Typescript, 21½ x 28, both sides. Tongue-in-cheek presentation of brief refusals to 23 authors from Sophocles through Hemingway.
13. "Notes on the Water Conspiracy." Typescript, 5 pp.; changes in blue ink. Humorous essay written in Oslo, contrasting American and Norwegian attitudes toward the use of water.
14. "Fiction's Proper Ground." Carbon copy of typescript on flimsies, 24 pp. and title p. A paper read at the "Peabody Series on Creativity," Peabody College, Nashville, Tennessee, Summer, 1962. Analyzes the personality of a writer, referring to himself; specific problems the writer must solve, the writer's materials, the dangers to the writer on campus, the attitudes of the public, including the reviewers; asserts that writer's "talent and productivity cannot be harnessed" to a predictable "wheel of productivity without trial and error" and asserts his faith in Southern writers especially. A tough-minded defense of the writer by one who does not minimize difficulties in his attempt to show something of the origins out of which the work grows.

#### **IV. Miscellany**

- A. Lectures [A Memphis State University Oral History Project]. Series, "Studies in Fictive Creation," Memphis State University Department of English. Each lecture is about an hour in length, followed by a forty-five



minute question and answer period. The typescripts, taken from tape recordings, include introductions, lectures, and answers to questions posed by members of the audience.

1. "The Short Story, Part I." December 5, 1967. 18 pp., single spaced. Introduction by Dr. Elizabeth Phillips, Professor of English. Discussion centers in Ford's early stories, vicissitudes of publishing, procedures.
  2. "The Short Story, Part II." December 6, 1967. Introduction by Richard Geller, Director of Creative Writing, MSU, 1967-68. 15 pp., single-spaced. Discussion of some of Ford's later stories, especially beginnings and endings.
  3. "The Novel, Part III." December 7, 1967. 21 pp., single-spaced. Introductions by Dr. John Farrior, Professor of English, and Shelby Foote, author. Centers in *MG* and *LLBJ*.
- B. Discussions of the Short Story. Four discussions for the last four sessions of his class in the short story, taped by Jesse Hill Ford in London and presented at end of fall semester, 1969-1970.
- Session I: "Nest Egg," by Jesse Stuart; 2½ pages, single spaced.
- Session II: "How Beautiful With Shoes," by Wilbur Daniel Steele; 2 pages, single-spaced.
- Session III: "The House of Agony," by Luigi Pirandello; 1¼ pages, single-spaced.
- Session IV. Summary of course and discussion of "There Are Smiles," by Ring Lardner; 3¼ pp., single-spaced.
- C. Recordings
1. Audiotape, 1200 foot reel, both sides, recorded by Jesse Hill Ford for David Yellin, Speech and Drama, dated March 24, 1969. Two sessions in graduate seminar in comparative media; subject: *LLBJ*. [Oral History Research.]
  2. Audiotape, 20 minutes, recorded Landfield/Ford, CBS Radio, Chicago, Illinois, March 18, 1970. [Oral History Research.]
  3. "Fat Cattle." Numbers 1 and 8. Disc (33 1/3 rpm); in grey folder. Synopsis of play recorded by Jesse Hill Ford.

D. Autobiographical Materials, Published and Unpublished

1. "Autobiography." Typescript, 17 pp., unnumbered; changes in pencil. Written November 15, 1958, as author approaches 30th birthday; he looks back over career as public relations man for American Medical Association but concentrates on his boyhood in Nashville, Tennessee.
2. "About the Author." Typescript, 2 pp. Vita to early 1961.
3. "Jesse Hill Ford." Typescript, 21½ x 36. Vita, just before publication of *MG*.
4. "Jesse Hill Ford." Typescript and two carbons, 1¼ pp., 21½ x 36. Vita to early 1961.
5. "Jesse Hill Ford." Carbon of typescript, 21½ x 36. Vita to just before publication of *MG*.
6. "Jesse Hill Ford." Two carbons of typescript, 1¼pp., 21½ x 36. Vita, just after publication of *MG*.
7. "Jesse Hill Ford." Mimeographed copy, 2 pp., of bibliography and resumé of education and career through 1961.
8. "Humboldt's Onliest Author—three-and-one-half years later." Typescript, 7 pp., 21½ x 36; changes in pencil; last page makes suggestions for pictures to illustrate article. Autobiographical sketch written for *Atlantic Monthly* three years and six months after "Humboldt's onliest author" first appeared in the magazine (April, 1959). Author looks back after publication of *MG* on life in small town and at people who have helped him in various ways.
9. "Curriculum Vitae." Typescript, 1¼ pp., in blue ink. For dust jacket of *CBD*.
10. "Jesse Hill Ford." Vita for "A William Wyler Film, *The Liberation of Lord Byron Jones*." Typescript, 2 pp., 21½ x 36.

E. Photographs

1. 7 photographs, 20½ x 25, black and white, of Mr. and Mrs. Ford with various members of the Memphis State University Administration

and Department of English at reception in Patterson Hall May 21, 1970, at which time Jesse Hill Ford presented papers to the Mississippi Valley Collection. With clipping, "Ford Presents Original Works to University," *The Commercial Appeal*, May 22, 1970, p. 35. Two copies.

F. Manuscripts of Ford's Articles for Humboldt *Courier-Chronicle*

1. "Jaycee Teenage Rodeo." Typescript, 2 carbon copies, in which Ford, chairman of Jaycee Committee, sets forth plan for Teenage Rodeo to promote safe driving. Published in the Humboldt *Courier-Chronicle*, March 3, 1958.
2. "Citizen's Report" [Ford's column in Humboldt *Courier-Chronicle*]. Typescript, 6 pp., 21½ x 36; 6 pp. 21½ x 28, changes and directions for printer in black ink. Six-part series on integration: "The History," "The Supreme Court," "Revolution," "Revolutionaries," "Action and Reaction," "The Kennedy Administration." Conservative position.
3. *Citizen's Report*, "An Open Letter to a Bootlegger." Typescript, 3 pp., 21½ x 36, changes in pencil, green ink. Attack on hypocrisy of citizens who allow bootleggers to flourish in "dry" area.
4. *Citizen's Report*. Typescript, 2 pp., 21½ x 36, changes in pencil. Column attacking Board of Aldermen who are dilatory in expanding airport; attack on bootlegging.
5. *Citizen's Report*. Typescript, 2 pp., 21½ x 36, changes in pencil. On "killers [who] are prowling the streets of Humboldt," a plan for enforcing a traffic quota system to insure traffic safety.
6. *Citizen's Report*. Typescript, 21½ x 36. Urges the Sheriff to ask for state aid in enforcing law against bootlegging.

## V. Correspondence

1. From Peter H. Davison, Associate Editor, The Atlantic Monthly Press, November 4, 1958; 1 p. typed, about Weeks' visit to Memphis and manuscripts of "Nickajack," short story.

2. From Jesse Hill Ford to Edward Weeks, Humboldt, Tennessee, November 24, 1958; 1 p. typed, friendly letter about holiday gifts.
3. From Jesse Hill Ford to Peter Davison, Humboldt, Tennessee, November 24, 1958; 1 p. typed, friendly letter about holiday gift.
4. From Jo Lo Cicero, New York, N.Y., April 30 [1959]; 1 p. holograph, about Weeks' column and Ford's story, "The Surest Thing in Show Business."
5. From Eleanor S. Rawson, Associate Editor, David McKay Co., Inc. New York, N.Y., July 2, 1959; 1 p. typed, about forthcoming CBS award.
6. From Mrs. A.J. Moreno, Memphis, Tennessee, to Mrs. Charles Davis, Humboldt, Tennessee, February 22, 1960; 1 p. holograph, about TV production of *The Conversion of Buster Drumwright*.
7. From George E. Holladay, Chief, Administrative Division, June 23, 1960; 1 p. carbon copy, about claim number and records.
8. From Foster Hume, III, Nashville, Tennessee, to Mr. and Mrs. Sidney Katz, Nashville, Tennessee, June 20, 1960; 1 p. carbon and holograph note, about Ford property.
9. From G.W. Fatherree, Veterans Administration, Nashville, Tennessee, July 6, 1960; 1 p. typed, about further training under program.
10. From Louise Desaulniers, *The Atlantic Monthly*, Boston, Massachusetts, August 15, 1960; 1 p. typed, about "Beyond the Sunset."
11. From "F.H." [Foster Hume, III], Nashville, Tennessee, September 6, 1960; 7 pp. holograph, personal letter with notes about case.
12. From Jesse Hill Ford to Mrs. Richard Price, Paducah, Kentucky, Humboldt, Tennessee, November 15, 1960; 6 pp. typed, resumé of writing career, acceptance of invitation to visit Paducah Junior College in 1961.
13. From William F. Greenwood, First National Bank, Nashville, Tennessee, April 11, 1961; 1 p. typed, re. loan for Fulbright.
14. From Felix R. Dowsley, Humboldt, Tennessee, April 13, 1961; 1 p. typed about rental of Ford dwelling.

15. From Barbara Godard, Coordinator, U.S. Government Scholarship Programs, New York, New York, April 17, 1961; 1 p. typed re. Fulbright.
16. From Edward Weeks, Boston, Massachusetts, May 9, 1961; 1 p. typed congratulation on Fulbright appointment.
17. From Robert A. Everett, Washington, D.C., June 5, 1961; 1 p. typed, encloses press clippings.
18. From A. Batiste, Secretary, Admissions Committee, Overseas Press Club of America, Inc., New York, New York, July 19, 1961; 1 p. typed; committee has voted to recommend Ford for active membership.
19. From "Dickey" [Estes], Nashville, Tennessee, July 19, 1961; 1 p. typed fan letter about *MG*.
20. From Jesse Hill Ford to [R.B.] Downs, Humboldt, Tennessee, January 2, 1962; sale of "Surest Thing" for anthology; beginnings of 3 separate letters, typed.
21. From Louise Desaulniers, *The Atlantic Monthly*, Boston, Massachusetts, September 18, 1962; 1 p. typed, about proofs of "Foxy," with typed reply from Jesse Hill Ford.
22. From Overseas Press Club, October 31, 1962; memo about membership.
23. From Jack Phelps, General Artists Corporation, New York, N.Y., November 1, 1962; 1 p. typed, about revision of *CBD*.
24. From Jesse Hill Ford to a Mr. Davison, Humboldt, Tennessee, November 3, 1962; incomplete letter about Humboldt and production of *CBD*.
25. From David Howell Jones, Vanderbilt University Press, Nashville, Tennessee, November 21, 1962; 1 p. typed, requesting scripts of *CBD* for publication.
26. From David Kaser, Director, Joint University Libraries, Nashville, Tennessee, December 5, 1962; 1 p. typed, thanking Ford for TV and stage scripts of *CBD*; will make available to students on reserve according to suggestion of Donald Davidson.

27. From R.B. Downs, Dean of Library Administration, University of Illinois Library, Urbana, Illinois, December 26, 1962; 1 p. typed, asks to include "The Surest Thing in Show Business" in anthology to be published by Macmillan.
28. From George J. Kienzle, School of Journalism, Ohio State University, Columbus, Ohio, December 31, 1962; 1 p. typed about fee for lecture.
29. From R.B. Downs, Dean of Library Administration, University of Illinois, Urbana, Illinois, January 24, 1963; 1 p. typed; "Fishes, Birds, and Sons of Men" does not fit anthology of Tall Tales of American animals, *The Bear Went Over the Mountain*.
30. From Kathleen De Masi, Philadelphia, Pennsylvania, April 7, 1963; 1 p. typed, fan letter about "A Strange Sky," and *MG*.
31. From "Daddy" [Jesse Hill Ford], Nashville, Tennessee, April 7, 1965; 3 pp. typed, two duplicated copies; congratulating his son on Book of the Month Club selection of *LLBJ*.
32. From "Ted" [Edward Weeks], Boston, Massachusetts, March 12, 1965; telegram to Ford congratulating him on book selection of *LLBJ* by Book of the Month Club.
33. From Jesse Hill Ford to a Mrs. Pierce, Humboldt, Tennessee, August 20, 1965; 2 pp., enlarged duplicated, mounted on cardboard, brief analysis of *LLBJ*; statement of author's attitudes.
34. From "Bill" [William] Inge, [no postmark], September 19, 1965; 1 p. typed, duplicated; congratulating Ford on novel [*LLBJ*].
35. From Peter Hurd, Sentinel Ranch, San Patricio, New Mexico, August 24, 1965; 2 pp. typed, 1 holograph; enlarged duplication on cardboard; congratulating Ford on *LLBJ*.
36. From Jesse Hill Ford to Douglas L. Callister, Humboldt, Tennessee, May 16, 1966; 1 p. typed, re. contracts from Ronald Lubin for movie version of *LLBJ*.
37. From Stirling Silliphant, Metro-Goldwyn-Mayer Inc., Culver-City, California, May 20, 1966; 1 p. typed, re: *LLBJ* and *CBD*.

38. From Douglas L. Callister, Los Angeles, California, June 7, 1966; 1 p. typed, re: contracts [movie, *LLBJ*].
39. From "Ronny" [Ronald Lubin], Metro-Goldwyn-Mayer, Inc., Culver-City, California, June 16, 1966; 1 p. typed, re: first draft of script of *LLBJ*.
40. From "Ronny"[Ronald Lubin], Metro-Goldwyn-Mayer Inc., Culver-City, California, June 24, 1966; 1 p. typed, requesting "3-picture deal" [in addition to *LLBJ*].
41. From Jesse Hill Ford to Mrs. Estelle Whayne, Lepanto, Arkansas, Humboldt, Tennessee, June 25, 1966; 1 p. typed, advice to would-be author.
42. From Betty Kirk, Church of the River, Memphis, Tennessee, June 29, 1966; 1 p. typed; regrets Ford cannot lecture at church.
43. From "Ronny" [Ronald Lubin], Culver-City, California, June 30, 1966; 1 p. typed, will consider "motion picture deal" (unspecified).
44. From Wade H. Hall, Chairman, Department of English, Kentucky Southern College, Louisville, Kentucky, July 1, 1966; 1 p. typed, acknowledging Ford's refusal to accept appointment as writer-in-residence, expressing hope for later appointment.
45. From Jesse Hill Ford to Herb Williamson, Editor, *Small World*, Volkswagon of America, Inc., Englewood Cliffs, N.J., July 8, 1966; 1 p. carbon copy, concerning page-proofs of copy.
46. From "Ronny" [Ronald Lubin], Culver City, California, July 13, 1966; 3 pp. typed reactions to script for *LLBJ*.
47. From Frances G. Robinson, Rights and Permissions, Press and Publications Service, U.S. Information Agency, Washington, D.C. July 21, 1966; 2 pp. typed, requesting permission to publish "To the Open Water" in translation in Russian and Polish language editions of *America Illustrated*.
48. From Christina Campbell, Atlantic Monthly Press, Boston, Mass., July 27, 1966; 1 p. typed, concerning purchases requested by author.

49. From Stirling Silliphant, Hollywood, Calif., July 28, 1966; 4 pp. typed, concerning characterization of Oman Hedgepath in script of *LLBJ*.
50. From David Howell Jones, Director, Vanderbilt University Press, Nashville, Tennessee, July 29, 1966; 1 p., typed, concerning reprint rights [for *CBD*] and Ford's recommendation of translation of Norwegian play by Anna-Lisa Rund, Hollywood, California. Carbon copy of letter of rejection to Miss Rund, August 11, 1966.
51. From Jesse Hill Ford to Stirling [Silliphant], Humboldt, Tennessee, August 15, 1966; 1 p. carbon copy, about revisions of script for *LLBJ*.
52. From Roger G. Hall, Radio Corporation of America, New York, N.Y., August 16, 1966; Xerox copy of letter to Tupper Saussy, Nashville, Tennessee, concerning possible recording of "The Great American Opera," a collaboration.
53. From "Bob" [Robert H. Fetridge, Jr.], *The Atlantic Monthly*, Boston, Massachusetts, August 16, 1966; 1 p. typed, concerning article on Southern Governors' Conference.
54. From Jesse Hill Ford, Humboldt, Tennessee, to Tupper [Saussy], Nashville, Tennessee, August 18, 1966; 2 carbon copies, 1 p. each, concerning consultation for recording of opera.
55. From "Ted" [Edward Weeks], The Atlantic Monthly Press, Boston, Massachusetts, September 9, 1966; 1 p. typed friendly letter.
56. From "Bob" [Robert H. Fetridge, Jr.], Little, Brown and Company, Boston, Massachusetts, September 14, 1966; 1 p. typed, friendly letter thanking Ford for Tennessee ham.
57. From Peter Davison, The Atlantic Monthly Press, Boston, Massachusetts, September 16, 1966; 2 pp. typed, about short story collection.
58. From Robert Lasseter, Jr., Murfreesboro, Tennessee, September 16, 1966; 1 p. typed, about "Vanderbilt piece" and M. Jones review of *LLBJ*.
59. From Jameson M. Jones, Southwestern at Memphis, September 6, 1966; 1 p. typed, about possibility of Rockefeller Foundation grant.



60. From Treasurer, The Atlantic Monthly Company, Boston, Massachusetts, October 10, 1966, 1 p. typed, states that check for \$700 for "Whistlin' Dixie" is enclosed; states terms of copyright.
61. From "Bob" [Robert H. Fetridge, Jr.], *The Atlantic Monthly*, Boston, Massachusetts, October 11, 1966; 1 p. typed, about "Whistlin' Dixie."
62. From William Bittner, Memphis, Tennessee, October 31, 1966; 1 p. typed friendly letter with 2 pp. carbon copy of letter to C.C. Humphreys.
63. From Peter Davison, The Atlantic Monthly Press, Boston, Massachusetts, November 25, 1966; 1 p. typed, about stories for collection, proposed "period" novel.
64. From C.C. Humphreys, President, Memphis State University, Memphis, Tennessee, December 12, 1966; 1 p. typed, granting permission for use of library materials, complimenting *LLBJ*.
65. From Arthur Luce Klein, Spoken Arts, Inc., New Rochelle, N.Y., December 22, 1966; 1 p. typed, proposing Ford's reading of Tennessee folk tales for recording.
66. From Arthur Luce Klein, Spoken Arts, Inc., New Rochelle, N.Y., December 29, 1966; 3 pp. typed, about recording of Tennessee folk tales.
67. From Franklin G. Balch, Coordinator, Southern Methodist University, Dallas, Texas, December 30, 1966; 1 p. typed, about Ford's lecture February 8, 1967.
68. From Evans Harrington, Per/Se inc [sic], Stanford, California, January 6, 1967, 1 p. typed, inviting Ford to contribute to magazine.
69. From Al Duhamel, *The Boston Herald*, Boston, Massachusetts, January 7, 1967; 1 p. typed, about Ford's review [below]. Enclosed clipping of Ford's review of *The South Since Appomattox*, by Thomas D. Clark and Albert D. Kirean, *The Boston Sunday Herald*, January 8, 1967, p. 17.
70. From Rhoda C. Ellison, Chairman, Department of English, Huntingdon College, Montgomery, Alabama, January 30, 1967; 1 p. typed, arranging Ford's visit and lectures February 23 and 24, 1967.

71. From James Michie, Bodley-Head, London, England [April 1, 1970], friendly letter, 2 pps.
72. From Douglas L. Callister, Attorney. 650 Spring Street, Los Angeles, California, April 16, 1970, concerning rights to produce screen version of *FSB*, together with carbon of letter to Ted Hartley, Beverly Hills, California.  
 From Robert H. Tourtelot, for O'Melveny and Myers, 611 West Sixth Street, Los Angeles, California, April 30, 1970, to Douglas L. Callister: duplicated copy of letter concerning matter above. 2 pp.
73. From Kay Carney, 396 Bleeker Street, New York, N.Y., April 20, 1970, with addition April 23, 1970, concerning Ford's lecture to her class [Hunter College], movie version of *LLBJ*, enclosing review of movie from the *Village Voice*. Holograph, three pps. both sides, April 23, 12 x 18.
74. From Dorothy Olding, Harvey Ober Associates, 40 East 49th Street, New York, May 1, 1970, concerning "The Arkansas piece," third printing of *LLBJ*, rights to *MG*. One p.
75. From George [George P. Garrett, Hollins College, Roanoke, Virginia], May 2, 1970, concerning Hollins Conference on Creative Writing and Cinema. Yellow legal-sized lined paper, alternate lines, holograph, 24 pp. Together with *Hollins College Bulletin*, March, 1970, 2 programs for conference [Jesse Hill Ford participant in discussion of "The Short Story Today"; *LLBJ* among movies discussed]; and information sheet for conference.
76. From A.C. Spector, Editorial Director, *Playboy*, 919 Michigan Avenue, Chicago, Illinois, May 4, 1970, concerning article "Lola" [Lola Falana], 6 pps. attached.
77. From "Ted" [Edward Weeks], The Atlantic Monthly Press, Boston Mass., May 4, 1970, friendly letter concerning plans for visit by Ford, 2 pp.
78. From Paul Frumkin, Producer of *Kup's Show* [TV], Merchandise Mart, Chicago, Illinois, May 20, 1970, thanking Ford for appearing on program.

79. From Hal [Harold] Moore, Department of English, University of Utah, Salt Lake City, Utah, August 16, 1970, asking Ford's help in placing a novel.
80. From Mrs. Esther S. Yntema, Senior Editor, The Atlantic Monthly Press, Boston, Mass., August 28, 1970, thanking Ford for concern about publication of novel by Harold Moore, University of Utah, and for reading book by John Hough. Enclosed, duplicated copy of letter to Moore.
81. From Jesse Hill Ford to his father, Friday [n.d.]; 1 p. typed, about New York state taxes.
82. From Jesse Hill Ford to Governor Frank Clement [n.d.], unmailed air mail envelope containing cartoon attached to Ford's stationery.
83. From V. Dalph, Houston, Texas, [n.d.]; 2 pp. holograph, about publicity in *Houston Post*.
84. From "Bob" [Robert H. Fetridge, Jr.], Lincoln College, Lincoln, Illinois, December 27, —; 2 pp. holograph; sends gift of *Kristen Lavransdatter*, rare, "the original Agrarian model," remarks about Paul Horgan, etc.
85. From Judy Miller, Covington, Tennessee, June 23 [n.d.]; 2 pp. holograph, fan letter.
86. From Gore Vidal, Barry N.Y., June 27, 19—, postcard, thanking Ford for book.
87. [In files of Department of English, Memphis State University.] Twenty-seven letters, typed and holograph, to William R. Osborne, Chairman, from May 9, 1967-November 3, 1972.

## VI. Biography and Criticism

1. Weeks, Edward. "The Peripatetic Reviewer," *The Atlantic Monthly*, CCIII (May, 1959), 86-87. About meeting Ford in Memphis before ac-

cepting his first story and Ford's letter after receiving the "good news." Used in 2, below.

2. Weeks, Edward. *In Friendly Candor*. Boston: Little, Brown and Company, 1959, pp. 198-201. Uses material in item 1 above. Reminds readers of "the gamble, the dismay and sacrifice which young writers (and their families) make to be writers."
3. Weeks, Edward. *Breaking Into Print: An Editor's Advice on Writing*. Boston: The Writer, Inc., 1962, p. 62. Ranks Ford as one of best short story writers of our time.
4. Walker, William E., and Robert L. Welker, eds. *Reality and Myth: Essays in American Literature in Memory of Richmond Croom Beatty*. Nashville: Vanderbilt University Press, 1964, p. 269. O.B. Emerson, "Prophet Next Door," article on Faulkner, quotes Ford on *Requiem for a Nun*: "all the earmarks of Greek tragedy"; "cosmic pessimism made him beloved by the Existentialists on the continent"; novel prophesies "the doom, the end, the shattering of civilization," requires attention to symbols; message "most powerful one this great author has produced," and "interpretation of these times."
5. Thomas, William. "The Liberation of Jesse Hill Ford," *Mid-South, The Commercial Appeal Magazine*, April 24, 1966, pp. 4-7. Full page pictures on cover and p. 4. Account of Ford's career, family, struggle for recognition.
6. "Jesse Hill Ford." *Contemporary Authors*. Eds. James M. Ethridge and Barbara Kopala. Detroit: Gale Research Co., 1967. 1st Rev. I-IV, 324-325. Account of Ford's career through 1965.
7. Landress, Thomas H. "The Present Course of Southern Fiction," Part II, *The Arlington Quarterly*, I, No. 2 (Winter 1967-1968), 62-70. Asserts *LLBJ* is "almost totally devoid of originality in structure" and presents an "experience of Southern life" like that found in *Uncle Tom's Cabin*—"an oppressive society [is] hell-bent on destroying the Negro, and with him its own soul. It is the vision of the abolitionist and the modern-day doctrinaire liberal . . ."

8. Irwin, Edith S. "Jesse Hill Ford: A Study in Southern Authorship." Unpublished M.A. thesis. Birmingham, Samford University, 1967.
9. Clark, Anderson, Aubrey. "Violence in the Fiction of Jesse Hill Ford." Unpublished M.A. thesis. Vanderbilt University, 1970. Argues that "the fiction of Jesse Hill Ford employs physical and psychological violence to reflect a chaotic age in which egocentric man chooses to initiate violence to satisfy his own desires and thereby becomes responsible in the reader's vision—whether the character admits it or not—for the consequences to himself and to others." Discusses short stories, drama, *MG*, and *LLBJ*.
10. Pruden, Wesley Jr. "Novel Twist: Jesse Hill Ford Indicted in Black Man's Murder," *The National Observer*, February 22, 1971, pp. 1, 10. The event, the Ford family, the town, and *LLBJ*; picture, p. 10.
11. Sugg, Redding S., Jr. "Tangled Irony: 'Now He Can Write About Himself,'" *South Today*, II, No. 10 (June, 1971), 3. An assessment of Ford's developing *roman fleuve* about West Tennessee in relation to Humboldt's attitude toward him and his forthcoming trial on a charge of first-degree murder.
12. Frady, Marshall. "The Continuing Trial of Jesse Hill Ford," *Life*, LXXI, No. 18 (October 29, 1971), 56-68. "A tormented Southern novelist kills a black man and is consumed by the same demons his works deplore." Pictures.
13. King, Larry, "No Jail Except the Prison of His Mind," *Today's Health*, XLIX, No. 2 (December, 1971), 28-33, 69, 72. "The Torment of a Southern novelist after he shot a black man."
14. Be Vier, Thomas. "Worn Drama's Spotlights Continue to Converge on Jesse Hill Ford," *The Commercial Appeal*, January 3, 1972, p. 17. Pictures.
15. Trial of Jesse Hill Ford, Humboldt, Tennessee, June 2-July 3, 1971, from selection of jury to acquittal late Saturday, July 3, 1971. Stories clipped from *The Commercial Appeal*, June 29-July 4, 1971.

16. Seay, James. "The Making of Fables: Jesse Hill Ford." Interview, early 1969, with Jesse Hill Ford. *Kite-Flying and Other Irrational Acts: Conversations with Twelve Southern Writers*. Ed. John Carr. Baton Rouge: Louisiana State University Press, 1972, pp. 199-212. Concerning "the Southern writer"; Ford's conclusions about the Civil War; *The Liberation of Lord Byron Jones* and "Omanism," and the filming of *LLBJ*. In collection that contains interviews with Shelby Foote, Walker Percy, Reynolds Price, *inter alios*.
17. Matthews, Jack. "What Are You Doing There? What Are You Doing Here? A View of the Jesse Hill Ford Case," *Georgia Review*, XXVI (Summer, 1972), 121-144. Considers the "Ford case" in very broad context of moral "relevance" and "territoriality." Subjective approach with socio-psychological-existential elements.
18. Clark, Anderson. "Violence in the Fiction of Jesse Hill Ford," *Tennessee Philological Bulletin*, X, No. 1 (July, 1973), 30-31. Abstract of paper read at the 68th annual meeting of the Tennessee Philological Association. Based on Item 9, above.
19. Berryhill, Kenneth. "Jesse Hill Ford: His Motif of Death," *Tennessee Philological Bulletin*, X, No. 1 (July, 1973), 31. Abstract of paper read at the 68th annual meeting of the Tennessee Philological Association. Berryhill finds that "there is a correlation between his [Ford's] fictional treatment of death and the author's own personal fears, feelings, and experiences with it." Ford's concern with the theme of death is "close to an obsession."